MARVEL

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DOCTOR WHO MAGAZINE™

BBC VIDEO COMPETITION

ROBOT* AND *THE CAVES OF ANDROZANI
TAPES MUST BE WON!

THE TWO DOCTORS

Jon Pertwee and Sylvester McCoy share their views on stardom plus Tom Baker's PLANET OF EVIL – Full archive inside!

BEHIND THE SCENES

William Hartnell's epic story THE DALEKS' MASTER PLAN

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MATRIX DATA-BANK

THE MYSTERIOUS VALEYARD

DJM of Dewsbury starts us off this month by claiming to be confused about the Valeyard, and would like to know exactly who he is? I'm afraid I'm just as baffled as you are for a definite answer. I can only go along with the statements made in *The Trial of a Time Lord* Part Thirteen. In that, the Master claims that the Valeyard is the Doctor's darker side, from somewhere between the Doctor's twelfth and final regenerations. Therefore the Valeyard is either a projection that has somehow gone rogue (as Cho-je was a projection of K'anpo in *Planet of the Spiders*) or an interim stage (such as The Watcher in *Logopolis*).

Image © BBC

TARDIS DETECTORS

Siobahn McNally of Cardiff has an intriguing question about the TARDIS and Earth-made equipment that can detect it. From her rather fuzzy memory, she recalls that in *Time-Flight* the TARDIS appeared on an airport radar at present day Heathrow yet in *Earthshock* set in the future, the Earth freighter's probes were too primitive to detect it. This certainly does seem to be the case, although in *Time-Flight* the TARDIS had materialised in mid-air and so as a solid object, it could be traced. The freighter was where the TARDIS actually landed in *Earthshock*, in the craft's silo area, and it wouldn't be very usual for the craft to aim its detectors at its own cargo. To redress the balance of future technology, the radar on board the *UK201* Earth-Astra flight around 2500AD detected the nearby TARDIS in *The Rescue: The Powerful Enemy* and Vicki assumed it was a rescue ship. In *The Trial of a Time Lord* Part Nine, the *Hyperion III* in the year 2986 detects the TARDIS nearby in space.

TARDIS DISGUISES

Kevin Robertson of Ellon is intrigued as to what forms the TARDISes of other Time Lords have adopted over the years, and what a TARDIS looks like when not disguised: The Monk's TARDIS appears as a stone sarcophagus in *The Time Meddler* and a whole array of shapes in *The Daleks' Master Plan*. These include a lump of rock in *Volcano*, a piece of building stone for a pyramid and then, due to the Doctor's intervention, a motor cycle, an eighteenth century carriage, a covered wagon and finally a police box in *Golden Death*. Finally in *Escape Switch* it is seen as a block of ice.

The Master's TARDIS is first seen in the first two episodes of *Terror of the Autons* as a motor horsebox and is glimpsed as a white door in Episode Four of *The Claws of Axos* – possibly without its chameleon circuit working. It appears as a fully working replica of the Adjudicator's space ship landing on Exarius in *Colony in Space* Episode Four. In *The Time Monster* it appears in the form of a computer bank. It leaves Gallifrey in the form of a grandfather clock in *The Deadly Assassin* Part Four and in *The Keeper of Traken* the Master has two TARDISes. The first is in the form of Melkur whilst the second, kept on board the first, is a different grandfather clock. In *Logopolis* it becomes a police box, a bush and an ionic column – a form it retains into *Castrovalva* where it ultimately appears as a fireplace in the Portreeve's rooms. *Time-Flight* sees it in column form again as well as disguising itself as a Concorde, and then provides the Master's means of escape as an iron maiden in *The King's Demons*. *Planet of Fire* sees it as a stone doorway on Sarn and at the climax of *The Trial of a Time Lord* it appeared as a small shack dwelling on a beach and a statue of Queen Victoria outside The Fantasy Factory in the fantasy dimension of the Matrix.

The Rani's TARDIS appears as a stone cabinet in *Mark of the Rani* and as a silver pyramid structure in *Time and the Rani*. In the incomplete *Shada* Chronotis' TARDIS, inside and out, was his study rooms at St Cedd's College. Although Drax's TARDIS was mentioned in *The Armageddon Factor*, it was never seen on screen.

In *The War Games*, it appears that TARDISes in the raw state resemble the SIDRATs used by the Aliens, since a great many of these are parked in the bay on Gallifrey where the Doctor's TARDIS arrives in Episode Ten.

Above: The Master's TARDIS looked like an iron maiden in *The King's Demons*. Below: In *Arc of Infinity*, the exterior of Omega's TARDIS was disguised as part of a crypt. Photos © BBC

WHO'S WHO?

N Marsh writes once again with another three characters about whom he'd like information. The first is Spencer, played by Michael Lynch in Episode Five of *The War Games*. He is the soldier who attempts to execute von Weich and then starts fighting with Harper, just before Russell arrives.

Next up is Adlon, portrayed by Leslie Meadows, who features in Parts One and Two of *Delta and the Bannermen* (see our Archive feature next issue). With no distinguishing dialogue, Adlon is one of the few speaking members of the Navarino coach party.

Image © BBC

Finally this time around, Valmar from *Power of the Daleks*. Played by Richard Kane in Episodes Three to Six, Valmar is one of the principle rebels on Vulcan. He kidnaps Polly and also works on the method of controlling a Dalek for rebel use. Fond of another rebel, Janley, he soon realises that he has been betrayed by Bragan, and kills him.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

"Liberty Hall, Doctor Tyler, Liberty Hall . . ."
The Brigadier, *The Three Doctors*

Happy New Year! And a happy one it might just be for *Doctor Who* fans across Britain, with a series of repeats already underway on BBC2. Even more impressive, the channel started the run with a special documentary on the show, featuring many clips from different eras. Could it be that the corporation are finally limbering up for some new production? Although as we went to press with this issue there was still no further news, many readers seem to be a little more optimistic about *Doctor Who*'s future than they were this time last year.

We're *very* optimistic about the future of **Doctor Who Magazine**, with a further series of free gifts to come – special postcards will appear in the next **three** issues! There's also plenty of new features and fiction planned to keep you entertained throughout 1992. To top that off, **DWM** has added the capable Gary Russell to its full time staff. I hope you'll all join me in welcoming him aboard as he prepares to take over the day to day editorial duties on the Magazine in the very near future. On with the show . . .

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Cover: *Robot* by Alister Pearson, from the BBC Video and Target book cover.

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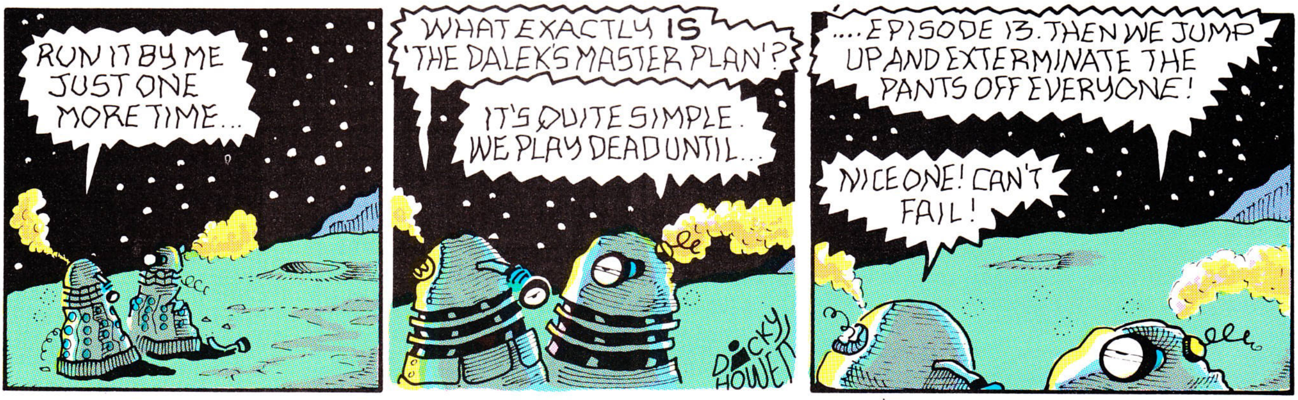
Doctor Who? by Tim Quinn and Dicky Howett



RUN IT BY ME JUST ONE MORE TIME...
WHAT EXACTLY IS 'THE DALEK'S MASTER PLAN'?
IT'S QUITE SIMPLE. WE PLAY DEAD UNTIL...
....EPISODE 13. THEN WE JUMP UP AND EXTERMINATE THE PANTS OFF EVERYONE!
NICE ONE! CAN'T FAIL!
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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Gallifrey Guardian

DOCTOR WHO REPEATS THROUGHOUT THE YEAR

BBC2 LEADS THE WAY WITH SCIENCE FICTION BONANZA

The Time Meddler the first in a series of repeats with many of the stories not seeen on BBC television since they were first transmitted. Photo © BBC.

Repeats of *Doctor Who* stories from each Doctor's era got underway in Britain on 3rd January, as reported in recent issues of *Doctor Who Magazine*. The run began with a special documentary, *Resistance is Useless*, prepared by *The Late Show* team, featuring clips from various stories and much more. Many of the clips were chosen after the show carried out a last minute survey of London-based *Who* fans. The repeat run - the first on BBC Television since *The Five Doctors* in 1984 - is now expected to run in two blocks at the beginning and end of the year.

As **Doctor Who Magazine** went to press just before Christmas the final list of stories to be shown had not been decided. The channel's programme selectors are known to have viewed a wide range of stories from all seven Doctors eras, including *The Krotons, The Mind Robber, Terror of the Autons, The Green Death, Planet of Evil, Resurrection of the Daleks, Attack of the Cybermen* and *Remembrance of the Daleks.* The repeats will be shown after *Thunderbirds* on Friday evenings.

The Time Meddler started the run on January 3rd, a William Hartnell story which was the first to feature another member of the Doctor's race apart from himself and his grand-daughter, Susan. The Meddling Monk is played to perfection by the late Peter Butterworth, well known at the time of the show's original transmission for his various roles in the *Carry On* films. Butterworth reprised the role in *The Daleks' Master Plan*, when the Meddling Monk was last seen shivering on a barren-looking ice world after the Doctor stole the Directional Unit from his TARDIS. Many stories have been considered as part of the run at the suggestion of the show's most recent producer, John Nathan-Turner.

Compared with BBC1, BBC2 has become a veritable haven for cult TV, ranging from *Thunderbirds* (which will be followed in the same slot with other Gerry Anderson series such as *Stingray*) to *Star Trek, Quantum Leap*, and *Kolchak The Night Stalker* as part of *The Mystery Train* show, chaired by Richard O'Brien.

***The Daleks' Master Plan* feature, Page 14. Future *Doctor Who* - see Page 6.**

DOCTOR WHO ON VIDEO: FURTHER SPECIALS DECIDED

As we went to press, John Nathan-Turner told **DWM** of several new video specials he will be producing in addition to the regular story releases for 1992. Both the Daleks and Cybermen will gain their own tapes, along with two Tom Baker Years tapes and an adaptation of *Shada*, the only *Doctor Who* story to have been cancelled during its recording due to strike action. Colin Baker will be presenting one of the tapes. "This will keep me busy for some time!" said John. More details next issue.

FINAL MOMI WEEKEND: TOM BAKER, JANET FIELDING TO ATTEND

Pending work commitments, Tom Baker has agreed to speak at the final MOMI Weekend on 15th and 16th February. Confirmed guests also include former *Who* companion Janet Fielding (who played Tegan Jovanka and has entitled her talk *Confessions of a Screamer*), former production associate June Collins, stuntsman Gareth Milne, stage play actor Graeme Smith and Exhibition promoter Lorne Martin. The former co-ordinator of the *Doctor Who* Appreciation Society, Andrew Beech, will also be giving a talk on organised fandom. For further deatils, contact MOMI on its *Doctor Who* information hotline, 071 928 3847.

DWM: NEW PROJECTS

Following its successful re-vamp **Doctor Who Magazine** is planning more new projects later this year. Further Specials are already under consideration pending sales reports on the *UNIT: Exposed* issue and the second ***Doctor Who Year Book*** is under way, which will include *Brief Encounters* by Terrance Dicks, Nigel Robinson, Paul Cornell, Marc Platt and Colin Baker in addition to an all-new sixteen page comic strip drawn by Lee Sullivan.

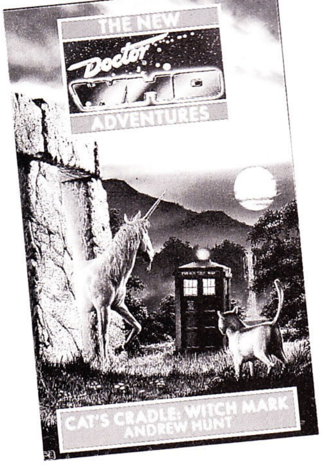
It's possible that the Doctor will appear alongside one of the new **Marvel UK** characters scheduled for launch in April in a new fortnightly comic. This has yet to be fully confirmed but BBC Enterprises have already given the go ahead to the crossover. A suggested crossover with Marvel US character *Doctor Strange* has been delayed pending further development of the TV series.

The *Doctor Who* newspaper strip featured in **Issues 167** and **168** has also been put on hold pending future development of the TV series for 1993.

MERCHANDISE UPDATE

Robot and *The Caves of Androzani* have been released on BBC Video earlier this month; as reported last issue, the *Doctor Who* video releases have been revised for 1992 with the next two tapes - *Logopolis* and *Castrovalva* - now on sale in March with covers by Andrew Skilleter. Andrew is also painting *The Aztecs* and *The Claws of Axos*, scheduled for May release.

The first in the *Cat's Cradle New Adventures* series - *Time's Crucible* by Marc Platt - goes on sale next month, a trilogy which sees the TARDIS in serious need of repair and will lay the seeds of dissent between the Seventh Doctor and Ace, ultimately resulting in her departure. In an attempt to co-ordinate the *New Adventures* in both **DWM** and the new *Doctor Who* books, both Marvel and Virgin editorial teams have worked out a plan to dovetail events in the novels and comic strip. Lee Sullivan has provided early visuals for the Doctor's new companion, Bernice Summerfield, created by Paul Cornell for Virgin. The coordinated approach to *Doctor Who* licensed fiction is believed to be a first in the history of the series.



Peter Elson's cover for the third *Cat's Cradle* novel, *Witch Mark* by Andrew Hunt, out in June.

DWM contributor Joe Nazzaro has compiled several *Doctor Who* interviews into one package, including talks with Patrick Troughton, Louise Jameson, Peter Davison, Anthony Ainley and

WHO in REVIEW: SPACE MOUNTAIN

Shepperton Moat House Hotel, London

23rd-24th November 1991

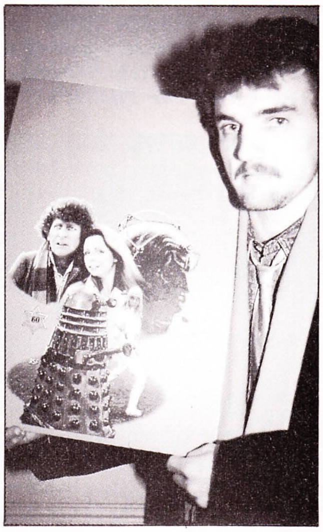
The most amazing thing about this anniversary event was that despite the truly inspired guest list, the crowds were conspicuous by their absence. This isn't to say the convention was deserted - far from it. But with such crowd pullers as Jon Pertwee, Nicholas Courtney, Peter Miles, Michael Wisher and Deborah Watling, it is frankly puzzling that the hotel wasn't heaving. Seeing Jon Pertwee's face drop as he walked onto the stage was a rather disconcerting moment, though his accompanying remark was characteristically humorous: "My God, I've seen larger audiences in a telephone kiosk."

David Banks and John Leeson kicked off Saturday, with the former eliciting much amusement from Leeson and interviewer Alan Stevens by getting extremely carried away with the idea of cybernetics, though the audience found David's genuine interest heart-warming. Delightful Debbie Watling was on next with her father, Jack Watling, of Professor Travers fame. Jack looked a little bemused by it all, especially by fellow panelist Nick Courtney's revelation that he'd been in the programme on and off for twenty-six years. Later in the day, Peter Miles and Michael Wisher provided an unforgettable moment; Michael launched into his Davros routine and Peter stood behind him, cold and evil. Once again one of the most effective deadly duos in the history of televsion breathed fresh life and menace.

Much has been said in the *Doctor Who* fan press of late about Jon Pertwee, not all of it kind. The fact is, Jon is undoubtedly *the* Doctor in the eyes of the British public, and quite rightly so. The man is a a born showman, a unique personality. He might get crotchety with unsolicted photographs now and again, but then this practice can be distracting for the rest of the audience. In short, the Great White Haired One is a real gent, the guv'nor of the Doctors, and he effortlessly underlined the fact by enthralling Space Mountain eers with his robust tales. He took particular delight in the dubious memory of bopping a scene shifter for ruining a piece of TARDIS console, and got the biggest laugh of the weekend with his qualifying remark: "And then I cleared off pretty smartish, because he was bigger than me." Sadly, Jon claimed he would now only reprise the role of the Doctor in anniversary specials, as he feels he is "too long in the tooth" for anything more permanent.

Sunday morning brought a sparkling solo from Graeme Smith of *The Ultimate Adventure* fame, soon re-united with Jon Pertwee. Shortly afterwards Nyder was back for more chilling reminiscences in the guise of Peter Miles. Apparently he once played Hitler in a filmed biography, and whilst recording on a train platform was accosted by a member of the public and accused of being the genuine article, to which Peter replied that no, he was in fact Ena Sharples. The man *relishes* evil roles, and boy does he get 'em! The Greatest Clown in the Galaxy, Ian Reddington, proved to be honest, gritty and full of enthusiasm for his work, paving the way nicely for Sophie Aldred's entrance. Sylvester McCoy apparently had a bit of a fiery temper, according to his companion; she demonstrated this admirably by leaping up and down on an imaginary hat to show Sylvester's frustration at repeated rehearsal delays. Sophie likened him to 'a cartoon character', obviously very fond of his eccentricities. She praised *Ghost Light*, though somewhat equivocally; "It's good 'cos you can rewind it on video, and still not understand it, but that's all right."

Space Mountain took place over a very bleak weekend, noone noticed the November weather. For an anniversary event it was a warm and memorable celebration of twenty-eight years of the longest running science fiction programme ever. William Hartnell would have been proud.



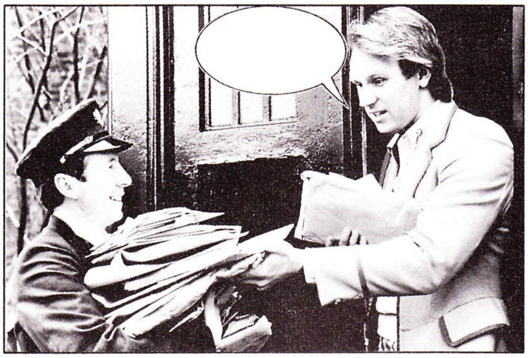
Target cover artist Alister Pearson was also in evidence at Space Mountain. He recently brought his new cover for *Destiny of the Daleks* into the DWM offices.

DOCTOR WHO VIDEO COMPETITION

ROBOT AND *THE CAVES OF ANDROZANI* TAPES MUST BE WON!

We have TEN copies of each new BBC Video to give away and all you have to do is put a crazy caption to the picture below! When you've completed the entry form, simply send it (or a photocopy) to the Robot Competition, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, Arundel Street, London WC2R 3DX.

Entries MUST be received by 9th April 1992, multiple entries will be exterminated and the editor's decsion is final. Good Luck!



Name..
Address..
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Colin Baker. This fanzine package, illustrated with cartoons from Ted Slampyak, is available to US readers for $10.00 plus $2.00 for postage and handling (non US orders $15.00, including postage and handling). Send your orders to *The Doctor Who Interviews*, c/o Space Rat Press, PO Box 422, Park Ridge NJ 07656 USA. All cheques should be made payable to Space Rat press - do **not** send cash.

IN BRIEF...

The follow-up video to *Summoned by Shadows*, which featured Colin Baker as The Stranger and Nicola Bryant as Ms. Brown, has now been recorded. Both Colin and Nicola appear in the second story, provisionally entitled *More Than A Messiah* by Nigel Fairs, and are joined by Sophie Aldred, Peter (*Genesis*) Miles and Barbara (*Planet of Fire*) Shelley. Location work was carried out in the New Forest, caves near Matlock, Bath and at Telscombe Cliffs near Saltdean, Brighton - one of the locations for the *Mindwarp* segment of *The Trial of a Time Lord*.

Finally, the Whonatics, one of the most energetic British fan clubs, has closed. Established just four years ago the club rose rapidly in popularity under the leadership of West Midlands fan Simon Horton and his excellent team. However, all is not lost because a new group, Whotopia, has arrived to take its place, coordinated by Ian Parkes (47 Ridgeway Road, Stapenhill, Burton On Trent, Staffordshire DE15 9PZ) and Gary Finney (24 Swarkestone Drive, Littleover, Derby DE3 7PA, Tel: 0332 762885).

Sophie Aldred x

Three new personalised actors T-Shirts are now on sale through John Fitton Books and Magazines and other specialist outlets. Colin Baker, Sylvester McCoy and Sophie Aldred have started the range fromThe Black T-Shirt Design Company.

WILL THE NEW PRODUCERS PLEASE STAND UP?

BBC CHIEFS CONTINUE TO DENY CANCELLATION: DWM ASSISTING COMPANY IN THE RUNNING

Following Derrick Sherwin's comments on *Doctor Who*'s future - or his perceived lack of it - in the **DWM Winter Special**, the BBC's Managing Director of Network Televsion, Will Wyatt, has made the following comments in a letter to **DWM** reader Barry Delve who wrote to him fearing the worst:

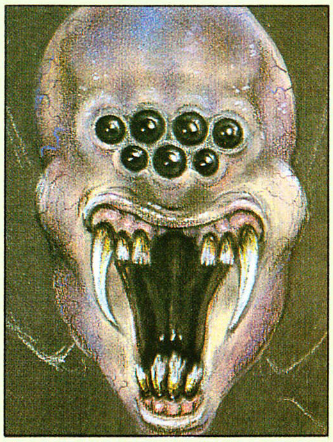
"While Mr. Sherwin is, of course, entitled to express views about the series, it would be a mistake to infer that in doing so he is reflecting the BBC's policy.

"I can appreciate your keeness for the BBC to commission a new series, but I can only reiterate that we have no plans to do so until we have complete confidence that it will be a major success."

Once again, the BBC seem keen to point out that despite the two year gap in production between Season Twenty-Six and any new stories, they have not closed the door on the Doctor in tha face of viewers' complaints and fan campaigns. As far as **DWM** is aware, they are also still talking to different companies about the show's future, as reported in both past issues and other SFTV magazines. One company in the running to produce a future *Doctor Who* series is confident that it will learn whether or not its bid has been successful early in the New Year. If so, a pilot for transmission in late 1992 will go into full production immediately - test filming has already been carried out - with a view to a new series beginning in 1993, following close on the heels of the end of the BBC2 repeat run of previous Doctors' adventures.

The company, whose name has been associated with Darklight Productions, although this was never offcially registered as a company name - have proposed a complete change of format for the series, including a new Doctor and fifty minute episodes. Three seasons are under consideration and the company already has an actor in mind for the lead role who has appeared in many science fiction televison shows and films over a number of years, including *Doctor Who*.

Although at this stage the producers prefer to remain anonymous, we can reveal that this company has been in close contact with **DWM** for the last six months, and Magazine staff and freelancers have been involved in advising the prospective production company on a variety of subjects, including past apsects of the show. Behind the scenes work in preparation for the bid has included preparation of plotlines and much design work for the TARDIS - complete with new control room - and new monsters. These include an updated version of the Cybermen, who will feature in the pilot which at this stage also sees the destruction of Gallifrey.



One of the new monster designs from the cautious but optimistic company now at the final stages of making its bid to produce a new series of *Doctor Who*.

The writers on the show are all new to the world of *Doctor Who* and there is no doubt that the show's style will change radically if the bid is successful. **DWM** can also reveal that the proposed director of the pilot has worked on the series in the past and his work is considered the most popular by many fans.

Following our *Who's America* report in **Issue 181**, we can also reveal that the 'Season Twenty-Seven' storylines listed were indeed a hoax, created by Australian series' fan Luke Filmer. Filmer told **DWM** he had written the outlines for the *Doctor Who* Fan Club of Australia magazine *Sonic Screwdriver* in early 1991. "I was shocked to read my article." writes Luke but he is "flattered someone thinks it a viable enough idea(s) for 'real' production. Maybe it's time I submitted a story outline to Peter Darvill-Evans for the excellent *New Adventures* series."

We will continue to update readers on developments; please note that at this stage this is all **DWM** is able to publish on the most exciting development for the series in the last two years.

John Freeman

WHOOSIERCON DISCOUNT VOUCHER

We're pleased to present readers with a special reduction for admission to the WhoosierCon convention in Indianapolis, USA, which takes place on March 28th - 29th at the Waterfront Plaza Hotel. Guests include (work permitting) both Sylvester McCoy and Sophie Aldred. Last year's event was tremendous, so don't miss out! The voucher not only entitles you to discounted admission but also reductions for both the cabaret and Friday night party. Send the voucher, with payment made payable to WhoosierCon (US funds only) to: WhoosierCon, PO Box 51133, Indianapolis, IN 46251-0133 - or simply present this voucher at the door. Further details on venue and accommodation available from the same address.

WHOOSIERCON II DISCOUNT VOUCHER

Waterfront Plaza Hotel, Indianapolis
March 28th - 29th 1992
This *Doctor Who Magazine* discount voucher entitles the bearer to the following admission rates:
General Admission (two days) - $30 only
Friday Night Party (Meet the Guests) - $6
Saturday Night Cabaret - $6

Valid only for WhoosierCon II. One voucher per person, copies not acceptable. WhoosierCon is a non-profit fan convention sponsored by Who-Net, America's largest non-profit fan organisation.

BEYOND THE TARDIS

Compiled by Dominic May

Obituaries

Sadly writer **Paul Erickson**, one half of the writing team for the 1966 story *The Ark*, died in late October. Paul had attended *Doctor Who* conventions in recent years and had always remained very loyal to the show.

November 10th saw the death after a short illness of actor **Tutte Lemkow**, who is probably best remembered for his role as the Fiddler in the film of *Fiddler on the Roof*. He appeared in three **Hartnell** historicals, playing Kuiju in *Marco Polo*, the mischievous Ibrahim in *The Crusade* and the Cyclops in *The Myth Makers*.

Also sadly departed is **Barbara Leake**, who played Mrs Farrell in the 1971 story *Terror of the Autons*.

Doctors

Colin Baker can finally be compared to Al Pacino thanks to his being cast as Johnny in Terrence McNally's *Frankie and Johnny at the Clair de Lune* (recently filmed as *Frankie and Johnny* starring Michelle Pfeiffer and Al Pacino). The play, a two-hander co-starring Angela Down as Frankie, is being directed by Amanda Knott. Provisional touring dates (please check with box office before going along) are as follows [Box Office telephone numbers]: **Feb 3rd** - Brewhouse, *Taunton* [(0823) 283244]; **Feb 10th** - The Drum, *Plymouth* [(0752) 669595]; **Feb 17th** - Theatre Royal, *Winchester* [(0962) 843434]; **Feb 24th** - Opera House, *Buxton* [(0298) 72190]; **Mar 2nd** - Harlequin, *Redhill* [(0737) 765547]; **Mar 9th** - Arts Centre, *Poole* [(0202) 685222]; **Mar 16th** - The Drum, *Plymouth* [(0752) 669595]; **Mar 23rd** - Charter, *Preston* [(0772) 58858]; **Mar 30th** - Octagon, *Yeovil* [(0935) 22884]; **Apr 6th** - *Rhyll*; **Apr 13th** - Playhouse, *Harlow* [(0279) 31945]. Due to the concentration required for the piece, friends of Colin are asked **not** to inform him that they are attending until after the performance, nor to sit in the front rows.

The voice of Snuff, provided by **Sylvester McCoy**, was to be heard recently on Radio 5's *The Cabaret of Dr Caligari* by Alan Gilbey, the title role being played by **John Woodvine**, the Marshall from *The Armageddon Factor*.

Companions

The House of Eliott, created by **Jean Marsh** (Sara Kingdom) and Eileen Atkins, has been re-commissioned by the BBC for a second series, the first season having built its ratings from a poor start to a peak of 9.5 million viewers.

Congratulations to **Frazer Hines**, who married ex-water skiing champion Liz Hobbs on November 23rd (now there's a coincidence!) They met in 1989 while he was presenting *Country Challenge* for Yorkshire TV.

Nicola Bryant has changed agent for the second time and has lately been working on a corporate video in Germany.

Producers

A new six-part police series set among North London's Jewish community, *Sam Saturday*, is being produced by **Verity Lambert**'s Cinema Verity for transmission in the Spring. The protagonist will be actor Ivan Kaye as a Jewish North London Detective Inspector, who has as many problems at home as he does at work. For example, he could have to solve a murder mystery while coping with his mother Rita's hip replacement operation at the same time! Direction of this potentially very amusing series will come from Alvin Rakoff who has been shooting on location around North London since October, with completion expected in early February. Cinema Verity recently celebrated its fifth birthday with a bash at the elegant Ivy Restaurant.

Script Editors

I am not entirely sure what has happened to *Mostly Harmless*, the next *Hitch-Hiker* book from **Douglas Adams** that I reported on in **DWM 181**. However, he does have his travel and conservation book, *Last Chance to See*, which he co-wrote with Mark Carwardine, out in paperback, priced £5.99.

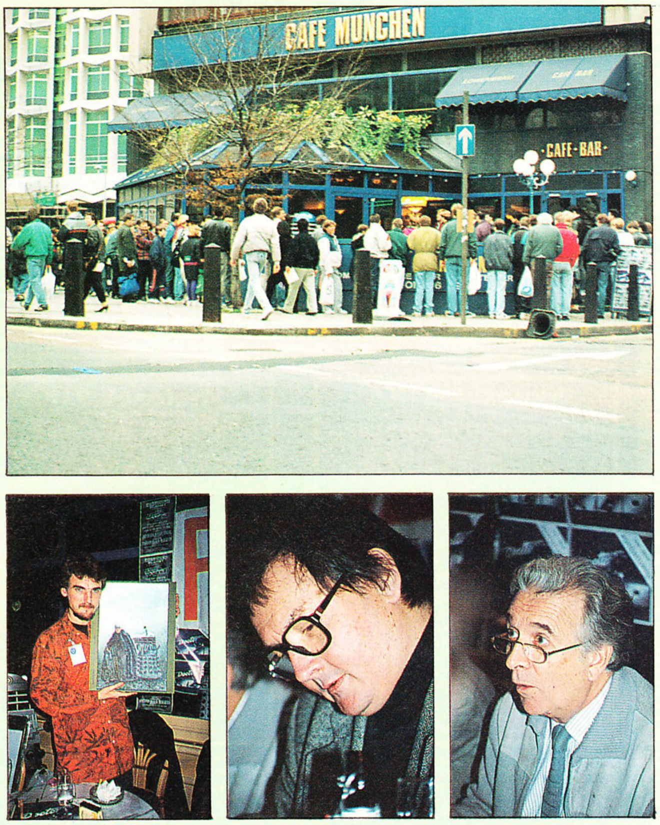
Antony Root, script editor of *Four to Doomsday*, *The Visitation* and *Earthshock*, who has subsequently become a producer for Working Title Television, is producing a further Derek Jarman directed film after *Edward II*, this time a low-budget adaptation of Oscar Wilde's classic *The Picture of Dorian Gray*. Root is also producing a drama series, *Tales of the City*, for Channel 4.

Writers

Louis Marks, who first came to the fore with *Planet of Giants*, (we later forgave him after *Day of the Daleks*, *Planet of Evil* and *The Masque of Mandragora)* is producing *Momento*, a BBC TV co-production with WGBH Boston, for the Screen Two strand. It has been adapted from Muriel Spark's novel by Alan Kelley, Jeanie Sims and Jack Clayton, who also directs. The distinguished cast for the film, which recently concluded its location work in London, includes Maggie Smith, Michael Hordern, Maurice Denham (from *The Twin Dilemma*) and Zoe Wanamaker.

Crown Papers, a recent six part Radio 4 period drama, was written by **Peter Ling** (of *The Mind Robber* fame) and Juliet Ace. **Michael Cochrane** from *Black Orchid* and *Ghost Light* and **Dinah Sheridan** from *The Five Doctors* were amongst the cast.

Those purveyors of spurious morality and creators of the Rani, **Pip and Jane Baker**, have been back on the scene, this time on



The latest signing at the Cafe Munchen in London - sponsored jointly by Marvel Comics, Forbidden Planet and Virgin Books - attracted nearly one thousand fans of the show on a cold November afternoon. Nicholas Courtney topped the bill, signing copies of Marvel's new UNIT Special, alongside *New Adventures* writers Terrance Dicks, Paul Cornell and upcoming novelist Mark Gatiss. Joining them were Virgin Books Editor Peter Darvill-Evans, DWM artists Brian Williamson and Alister Pearson (seen here displaying his *Planet of the Daleks* book cover). All photographs © Austen Atkinson-Broadbelt except Pearson, © Gary Russell.

BBC-1 as scripters of the 12 part children's drama, *Watt on Earth*, which concluded its run of twice weekly screenings in December. *Watt on Earth* centred on the exploits of an extra-terrestrial who attempts to change form to escape detection from humans, but cannot quite manage it. Sounds like *Doctor Who*'s chameleon circuit problem may well have been an outside influence here!

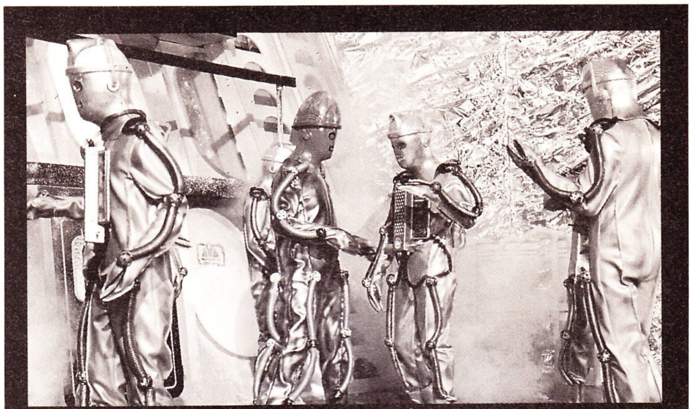
Rona Munro has won a further award for her play *Bold Girls*. This time it was the 1991 Evening Standard Award for most promising playwright.

Directors

Former *EastEnders* producer and director of *The Smugglers* and *The Underwater Menace*, **Julia Smith**, has created two new soap operas with her long-time partner, Tony Holland. The first is *Little England* for the BBC, which is a Mediterranean drama due to start next September and is the tri-weekly long-term replacement for *Wogan*. **Verity Lambert**'s Cinema Verity will be the producer and the commission represents the largest to an independent producer to date, with a first year budget of £10 million. The serial, which begins production in May at a purpose-built location in Southern Spain, focuses on the life of expatriates in Spain, and has been developed to enable BBC-1 to improve its rating position. The other is *Routes*, a twice weekly drama about two extended families set in a large transport company (shades of *The Brothers*?) for Carlton Television, recent winners of the London weekday franchise from Thames Television. The new series is the likely 1993 replacement for *The Bill*, which Thames currently produces. Julia recently directed a tour by Birmingham Rep of *Metamorphosis*, which Steven Berkoff adapted from Franz Kafka's short story, and also the Birmingham Repertory Studio production of *The Magic Toyshop* by Angela Carter.

Miscellaneous

Those interested in obtaining a copy of The Bessies *Beat 'n' Bop E.P.* featuring *The Yartek Boogie*, *Silly Song*, *Do the Quark* and *Time Rotor Blues* as reported in *DWM 178*, send an SAE to The Bessies, PO Box 1EA, Newcastle upon Tyne, NE99 1EA for further information.



DWM: FREE POSTCARDS NEXT ISSUE!

The next issue of *Doctor Who Magazine* features yet another free gift - the first of three sets of exclusive *Doctor Who* postcards, featuring portraits of all seven TV Doctors and more. We go behind the scenes on *The Tomb of the Cybermen* (including several previously unpublished photographs) and bring you the first ever Sylvester McCoy archive, *Delta and the Bannermen*. After four years, Travelling Companions comes to a close with a full briefing on the last TV companion to date, Ace. John Lucarotti also provides *DWM* with a short story adapted from his famous Erik the Red plotline and *The Grief* is a new three part comic strip from Dan Abnett and Vincent Danks which pits the Doctor and Ace against a menace three thousand years dead. All this and all our regular features - including a full report on Visions '91 - in DWM Issue 184, on sale 20th February 1992!

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1. The Doctor in Davros's study
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The Deadly Assassin

1. The Master (portrait)
2. The Doctor and Engin in the records room
3. The Doctor is brought before the Time Lords in the Panopticon
4. The Time Lords await the arrival of the President
5. The Doctor in the records room

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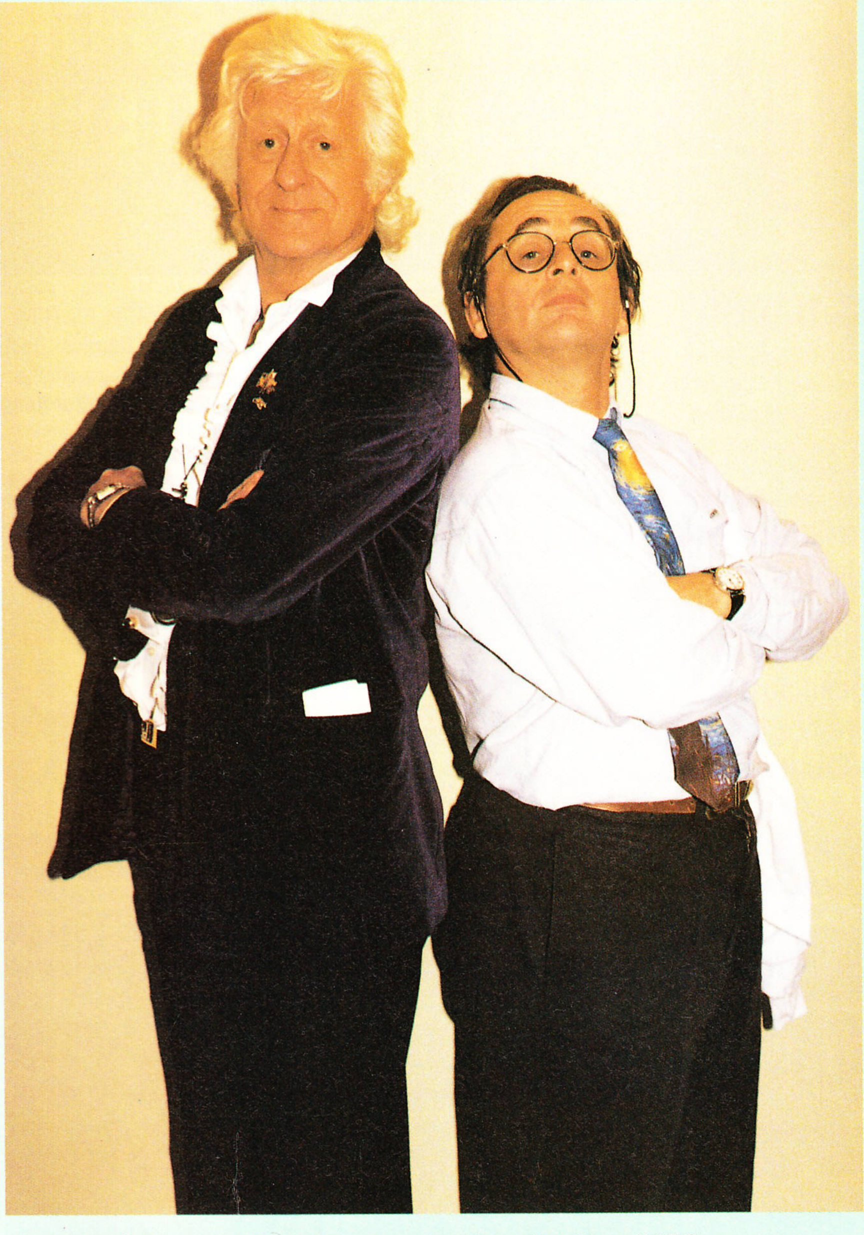
RETURN OF THE TWO DOCTORS!



Head to head: Sylvester McCoy and Jon Pertwee at Visions '90. Photo © BBC.

Getting two Doctors together for an interview is about as easy as capturing lightning in a bottle, and just as unpredictable. When the opportunity presented itself to talk with both Jon Pertwee and Sylvester McCoy at this year's Panopticon, the chance was too good to pass up. *Doctor Who Magazine's* Joe Nazzaro, acting as interviewer and occasional straight man, sat down to talk with the third and seventh Doctors, along with a few other *Who* actors who couldn't resist making an occasional contribution. . .

DWM: Looking back at your time on *Doctor Who*, what would you say have been the positive effects of the series in terms of what it's done for you, and what, if any, are the negative aspects?

Jon Pertwee: There aren't any. I would think from my point of view, there certainly aren't any positive effects except what we're doing now, which is that we're still doing science fiction conventions here, in Australia, and in the United States and Canada. As far as one's *career* is concerned, it's death, I've just recently had the worst two years ever, and I have heard people say when I've suggested new series, things that I've been working on for six or seven months, "Oh yeah, Jon Pertwee, great; but Doctor Who, Worzel Gummidge. . ." This alone is a frightfully stupid statement because what the hell is the connection between Doctor Who, an elegant folk hero, and Worzel Gummidge, a filthy, dirty old scarecrow? They can't seriously say, "The man is typecast," but what they *can* say is that you're "culty," that you've been involved in cult programmes, and there's no doubt about it, it does you irrevocable harm. I don't think Sylvester will answer the question the same way, because it doesn't seem to have affected him as much, but he's a lot younger than I am.

Sylvester McCoy: And also, I didn't do it quite as long. I did three years, but three five-month terms, so my Doctor Who is in fact short in comparison.

Sophie Aldred: And you're only five foot six!

Sylvester: I hope it hasn't done me too much damage. I don't think it has, because I was only in it for a short period of time.

Jon: But do you find that it's done you any good?

Sylvester: Well, in a way it has, because it's kind of made me into a household name. This job I'm working on now *[Having A Ball]* the director employed me because of my name.

DWM: I noticed the posters for the play list you as "Sylvester McCoy – TV's *Doctor Who."*

Jon: That's always good for the road.

Sylvester: I think the producers are keen to have me because they think I'll be able to bring in whatever this *Doctor Who* magic is. The funny thing is I don't think the punters see it that way. It's a leftover from the days when *Doctor Who* was incredibly big. When I took over, it wasn't incredibly big anymore, but luckily for me, the powers that be still think it is. They've got this memory of it.

Jon: Certainly, as far as pantomime is concerned, it's very helpful, because you've got an identification.

DEALING WITH THE PRESS

DWM: What about your relationship with the press – has that changed over the years? I was thinking in particular about the recent *News of the World* story which reported on the Doctor's New Adventures in Virgin's *Genesys* which said *Doctor Who* wasn't for children anymore and then used a photo from Sylvester's play to illustrate the point.

Sylvester: The British press have been notorious over the last few years as far as anybody in show business is concerned.

They're a frightening thing, aren't they?
Jon: Very much so.

Sylvester: I just read an interview with Madonna in which she refuses to come to Britain because of the press. She knows that they'll give her an incredibly hard time. I think you get used to it after a while. You just have to shrug your shoulders and hope.

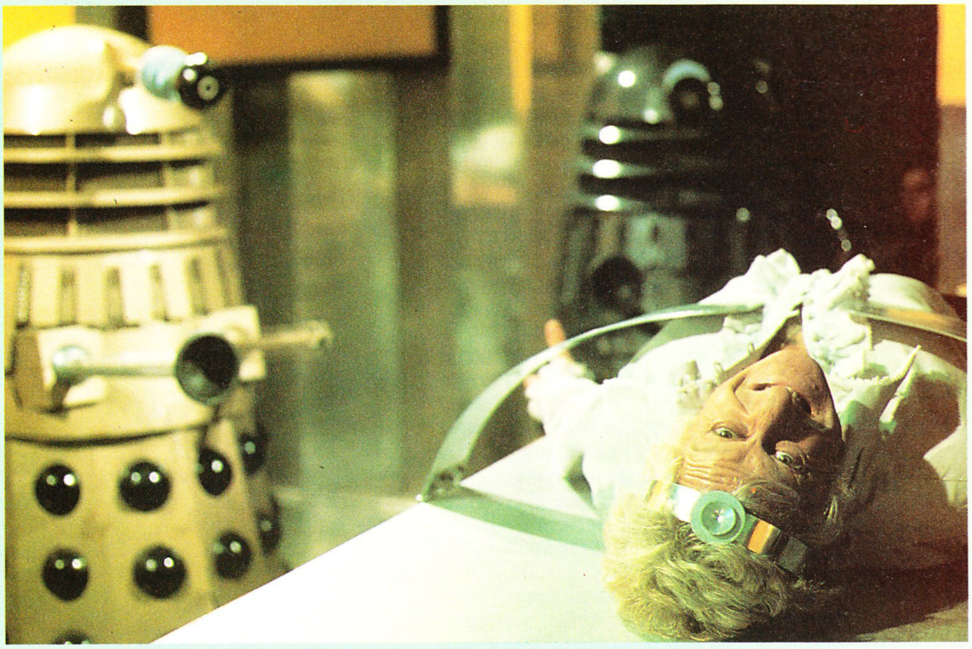
Jon: I'm too long in the tooth for it to matter too much, but as a case in point, my son, when he was a very young teenager, got himself in trouble throwing chicken legs in a disco, and he was arrested and put overnight in the nick. The cops rang me up and said, "We've got your son here," and I said, "Keep him there overnight, it will do him good." Anyway, he just recently did a show called *Hard Cases* where he had to play a druggie, and the headlines in *The Sun* were "Worzel's Son In Drug Drama" with a picture of me and a picture of Sean with his head shaved and earrings, which is what he had to look like in the play.

They had completely misrepresented it, and they put that on the front page of the paper for everybody in the public to see and say, "Good grief, Pertwee's son has been arrested for drugs." It was absolutely deliberate, and this is the thing you have to watch out for. There's very little you can do about it.

DWM: Does it force you to become more wary about who you talk to?

Jon: Very much so. You have to be frightfully careful what you say. If you're having a woman interviewer like Lynda Lee Potter or somebody like that, it's no good being gentle and frightfully polite, because she'll find a way to tear you to bits over that, saying you're sycophantic and so on.

DWM: In other words, they come into the interview with a preconceived notion of what they're going to say?



Jon Pertwee has probably had worse moments in real life at the hands of various interogators - be they fans or journalists - than he did as the Third Doctor in *Day of the Daleks*. Photo © BBC.

Jon: Very often, yes. I think they're often there to pull you down.

Sylvester: They feed you questions as well, and then try to give you the answers. It's very strange.

DWM: What about the fan press, which concentrates more on your work in *Doctor Who* than your career in general?

Jon: I've never had any truck with the fan press. I've never written to them, they've never written to me, and if they want to write something silly, they can. John Nathan-Turner I think had cause to worry. There's one particular magazine that tears him to pieces, whatever he does.

DWM: Sylvester, I know you weren't happy with some of the things that were written about you early on.

Sylvester: The thing is, I didn't read a lot of it. I only heard about it. People would always come galloping up to you and tell you the bad news. I just remember thinking that "It doesn't matter. I'll just show them, or I'll try and show them that I can do the job." I wasn't too upset because it seemed logical. Every time something changes in Britain, people get upset, don't they? They tend to be very critical and say, "No, he can't be as good as the last one," and you just think, "Well, if I hang on long enough–"

The Seventh Doctor probably terrified the Daleks more than they did their audience in *Remembrance of the Daleks*. Photo © BBC.

PROFESSIONAL JEALOUSY

DWM: What is it like, seeing another actor playing a part particularly in *Doctor Who*, which you once played? Do either of you feel possessive about the part in any way?

Jon: Absolutely not, because I know perfectly well that anything that I would have done with *Doctor Who* . . . well, looking at Sylvester's Doctor for example – we're just not likely to do each other's bits. That was the great thing about the casting of *Doctor Who*, that it was so utterly different. We're not going to step on each other's toes.

Sylvester: I'm looking forward to the next Doctor Who. I keep thinking that perhaps if another guy takes over, it'll take the pressure off.

DWM: In what way?

Sylvester: Off me, being the current Doctor [to Jon] – Does it take the pressure off a bit?

Jon: When Tom Baker took over from me, did it take the pressure off? No, I don't think so. Fandom and the general press just continues. [Being identified as an ex-Doctor] is what I'm complaining about now. I'm trying to do what my friend Leslie Philips has successfully done, from ▶

being a well known personality and playing a certain style of comedy, and then saying, "I can't go on playing this silly-ass role. I want to become a character actor." He went at it for years and had a hell of a struggle, but he eventually cracked it and I think he's quite brilliant.

Nabil Shaban: Don't you think you were a character actor when you played *Doctor Who*?

Jon: Well yes, I was a character actor, but I can't get people to see me as a character actor now. I say, "What was Worzel Gummidge if he wasn't a character?"

Nabil: I thought your version of Doctor Who was much more serious than Patrick Troughton's.

Jon: I deliberately played it that way, because people in this country knew me very much as an eccentric comedian. I was doing so much on radio and in music halls, that I deliberately grabbed the opportunity to play it straight for the first time in many years.

DWM: Looking at your respective interpretations of the Doctor, Jon, you always played it straight, and if there was any humour, it just crept in as a consequence of the story. Whereas you, Sylvester, seemed to inject a considerable amount of physical comedy onto the part – looking at how each of you played the part, do you feel that it was more of a dramatic or a comedic role?

Jon: It depends on who plays it. From my point of view, I was originally cast to play it lightly comic, because my producers wanted me to be a sort of minstrel type-Doctor, because I played the guitar and they wanted me to do minstrelly introductions. The very first one I did in which I had to try on funny hats and go down the steep hill in a wheelchair – I took a look at this and thought, "Yeah, just one. That's the first and the last one I'm going to play that way. I've got to play it for real, straight down the middle." That's what I wanted to do with it, and it was time I did something like that. In Sylvester's case, he plays it a little more for laughs.

Sylvester: I *definitely* started off playing it for laughs. I hadn't watched *Doctor Who* for years, but [to Jon] I have memories of your's, Patrick Troughton's and early Tom Baker's, and I remember it as being humorous – not yours so much but Patrick Troughton's – and I started off doing it like that. As it developed, my Doctor became very serious, but still with the comic element there. I was moving towards that in the end.

DWM: How much of that was your interpretation and how much of it was JNT, Andrew Cartmel or the writers?

Sylvester: All of us, really. They kept encouraging me to do what I wanted in the early ones.

Jon: We didn't get much direction. You only had direction as far as putting the thing together. The performance level was up to you, really.

DWM: Sylvester, you've often said that you wanted to see a darker dimension to the Doctor as time went on. Is that ultimately where you were headed with the part?

Sylvester: Yes, most likely, although I would have tried to keep the comedy. I always thought my character used the comedy to hide behind, and every once in

Both Pertwee and McCoy feel that any new *Doctor Who* series should go back to basics - with continued strong story telling and the sense of mystery about the Doctor prevalent in the William Hartnell years. Photo (*The Web Planet*) © BBC.

Both Doctors have their own fond memories of Patrick Troughton. Photo (*The Krotons*) © BBC.

a while he would pop out and be surprisingly serious, dangerous or whatever. Also, by the second or third story, I realised how I wanted to go, but it was like turning a great oil tanker: you can't do it quickly, because the writers have got to be informed and they've already written the next series, they've got the comedy in, and it took a long time to turn it around to where I wanted it to go. [To Jon] Perhaps in your time, you could change things more quickly, but it took at least a season for me to change it.

SCRIPT CHANGES, AS THE DOCTOR ORDERS

DWM: Jon, you mentioned earlier that you weren't heavily directed in the series. Does that mean you were able to inject some elements that you thought were important?

Jon: Well no, because you didn't have time to do that. We had nothing whatsoever to do with the writing of the scripts. We were busy working on that particular story. If we were doing *The Sea Devils*, you were all wrapped up with that, and so on. The next story you're going to do has already been written, you've got a new director for it, and it's all been done so that after your day off, bang, you're into rehearsal for the next one. The only input that I ever had was on the Monday of the first day of rehearsal, when you could read through it and say, "I don't think I like that very much." [to Sylvester] I don't know if they had this with you, but the writers were always present on the first day of rehearsal, and you were allowed to make suggestions and would have an input, but that would be it. The rest of the week, you literally didn't have the time.

DWM: So after a certain point, you had to stick to the story as written?

Jon: Very much so.

Sylvester: I found that out while we were doing the first season, that you actually knew what the story was about. You'd read it through to the end and had some knowledge of it, but by the time we got to the third or fourth story of the season, you had no idea *what* it was about. You just got the script, learned the lines, and tried not to bump into the monsters. You had no overall concept because there was no time.

DWM: Once you're in the part for a while, doesn't some of it become instinctive?

Jon: Your attitudes yes, and the writers would know them by that time and would write it that way. All the writers during my era of *Doctor Who* knew that I had a great love of gadgetry, and I used to ring up Barry Letts and say, "There's a briefcase in the motorcycle show this year that if you open it up, it turns into a motorbike." There were heaps of things, like the three wheeled, soft wheel bikes we used in *Doctor Who* long before they used them in James Bond. They knew I loved all these gadgets; that's why we got the Whomobile in, the jet boats, the helicopters, and the writers would try to write them in, because they were right up my street.

DWM: Sylvester, how did the writers try to write for you?

Sylvester: They would make sure that Sophie got all the long speeches, and I had the one-liners! They knew I liked adventure as well, that I liked to fall off things, so they'd write those things in for me. They sat me on a motor bike, but I couldn't ride it. I'd go backwards and fall off!

DWM: Aside from the obvious danger of typecasting, what is the biggest worry when you take on a series like *Doctor Who*?

Jon: You don't worry about that at the time. You just take the money and go buy something nice. I think the only thing that I used to worry about was whether or not I was going to be able to learn the lines! Sometimes you were faced with three or four pages of scientific claptrap and I wouldn't have the faintest idea what I was talking about. The general public would have no idea either; I think the only people who knew were the writers.

Sylvester: [To Jon] I noticed on one of the TARDIS consoles what I think was your writing! There were still bits of script written down. That was the frightening thing, trying to learn all that gobbledygook. I thought I was very sly, because I said to the writers towards the end, "Listen, I think that if we're travelling through space, I should be teaching Ace," so I would be able to say, "Now Ace, what does this mean?" and she'd have all the scientific claptrap. It was very clever wasn't it?

Sophie: It blooming well was!

Jon: I used to write my script on everything: on backs of cupboard doors, on clipboards –

Sylvester: I wasn't joking though, your script is still there on the TARDIS console.

Jon: I used to write these things down and people like John Levene and the Brig would shift them, so I'd go over and say, "Now look here Jo, the important thing is – Oh, where's it gone?" I used to open drawers to take something out, and there's the script at the bottom of the drawer.

Sylvester: I had mine in my pocket. I knew when I had the part, I said, "Give me a costume with big pockets," and I would have a script in this pocket to be done, and then I would put it in the other pocket. People who watched the programme could see my pockets go up and down.

Jon: During recording would you have to have a peek?

Sylvester: No, but a second before, and then we'd finish that bit and I'd take it out and put it in the other pocket.

Sophie: It was incredibly useful.

Sylvester: It was, because Sophie came to rely on it when she started to get all the lines.

Sophie: There were probably a lot of scenes where I said, "Well, Doctor," and then looked in your pockets.

Sylvester: She used to mock me at first, but by the second season, it was very handy that I carried the scripts around.

DWM: If and when the series returns, what would you say was the important element for the new producer to emphasize on *Doctor Who?*

Jon: To go back to where they started. Go right back to Bill Hartnell's style with somebody like Verity Lambert who really knows what it was all about. If you go on for twenty-five years, you're bound to get a bit silly, and as somebody very succinctly said, "It's very very easy to be silly, but it's very very hard to be funny." That's very true, and you can get silly without really knowing what's happening.

Sylvester: I think in a way, that's vaguely what I was trying to achieve: to bring back the danger and the mystery of the man, to go back to the beginning.

DWM: And recapture what had been done before?

Sylvester: Yes.

Thanks to the Panopticon team for enabling the interview to take place.

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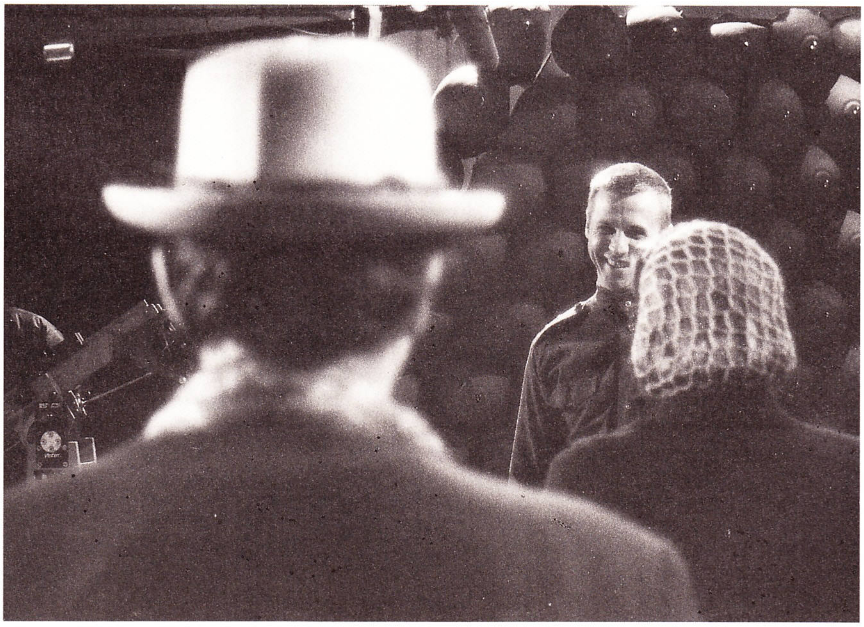
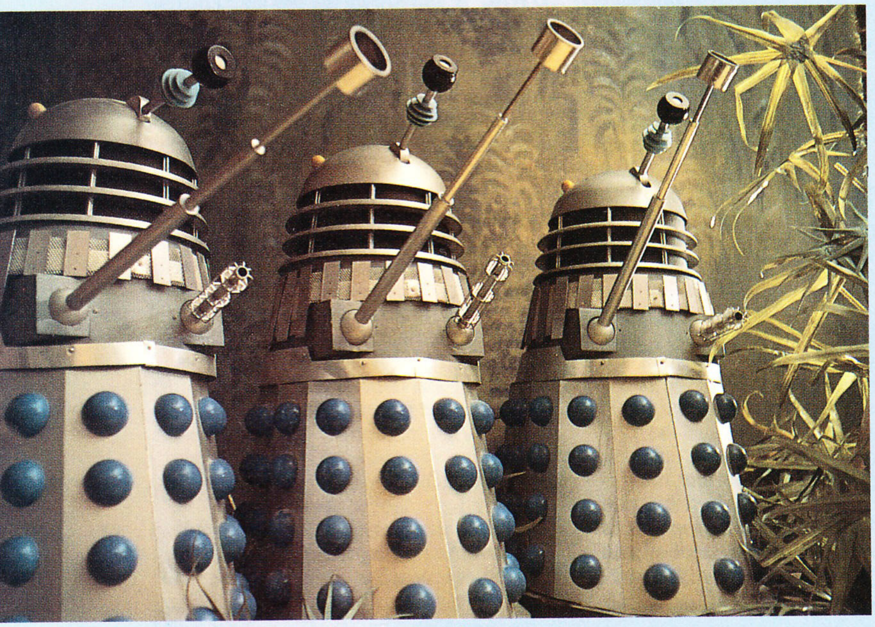
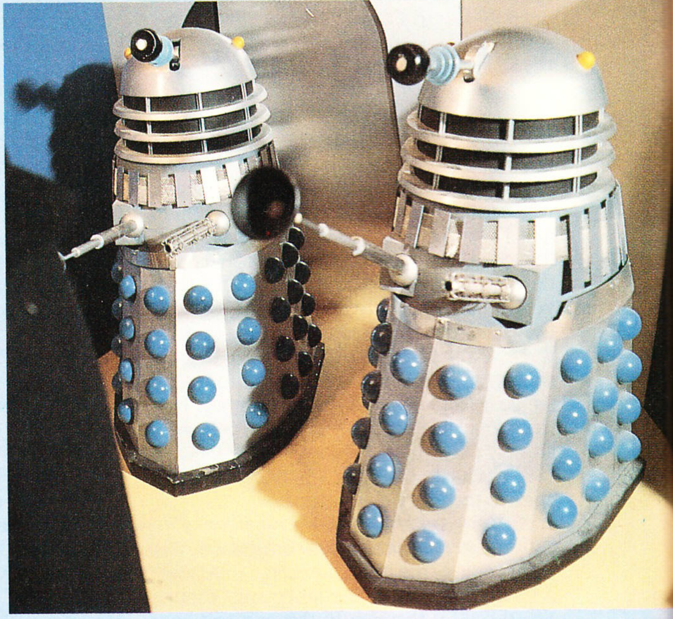


***Doctor Who* is still for everyone, including children, as far as Sylvester McCoy's concerned. He tried to darken the Doctor's character in stories such as *The Curse of Fenric* - a change from the perhaps more overt humour of his earlier stories during his first season, but one that took some time to work its way through the script writers, simply because stories are planned so far in advance. Photo © Steve Cook.**

The Daleks' MASTER PLAN





The jungle of Kembel, the swamps of Desperus, Earth in the future, the planet Mira, a Liverpool police station, Hollywood, the volcanic world Tigus and Ancient Egypt . . . the epic twelve-parter *The Daleks' Master Plan* transported *Doctor Who* viewers through time and space like no other adventure had done before. The sheer imagination involved in such storytelling has ensured its status as a classic. However, at the time of its production – when an episode needed to be recorded in story order with as few breaks as possible – it was also the cause of some major headaches.

The responsibility for set design was split between two people; Raymond Cusick took charge of parts one, two, five, six, seven and eleven, and Barry Newbery handled parts three, four, eight, nine, ten and twelve. "When we started *Doctor Who*, Barry and I were the two designers." explains Cusick. "Barry started with a historical story, and I followed on with a science fiction story and we carried on alternating. Because of the additional problem that we also had to design all the special effects and special props and so on, we were ending up with twice as much work.

"Eventually, both of us found it too much; we were working twenty-five hour days, eight days a week and we felt we just couldn't keep it up and do the show justice. Eventually, the BBC management relented and John Wood was brought in as a third designer. Six episodes was as much as one person could manage, and with *The Daleks' Master Plan* being twelve it was just too much." Barry Newbery adds: "It was a very demanding turnaround, so by splitting the story between us we had more time for planning. Even so we were either researching, drawing or buying, which ruled out time to go along to rehearsals and discuss mutual problems with other members of the production team and the actors."

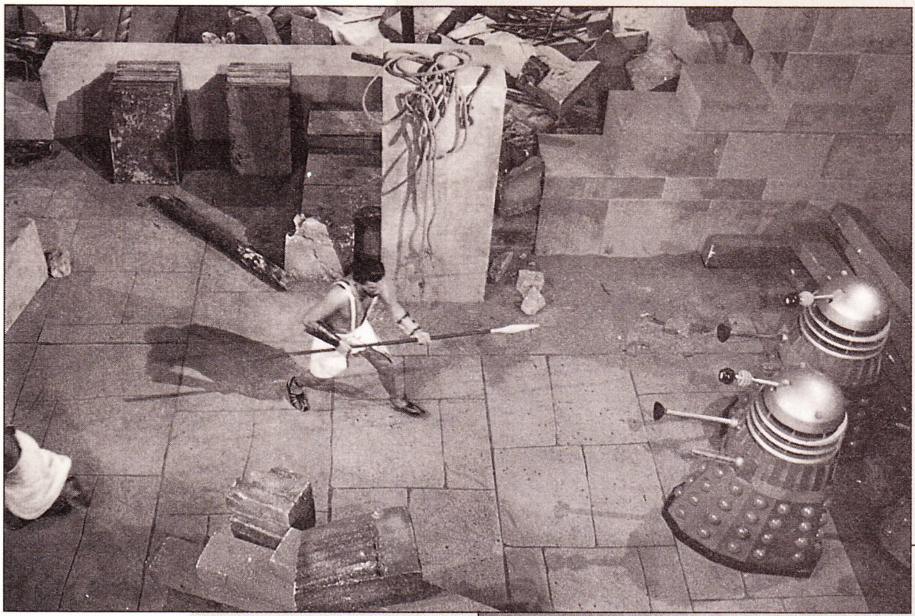
Despite the greater workload that this story involved, the two designers found there was no increase in budget to accommodate the extra requirement for sets. Cusick believes this was borne out of tradition: "*Doctor Who* was in the Saturday family entertainment slot, which had been filled previously by series like *The Grove Family* and *Stranger on the Shore*. They were domestic shows with modest budgets. When *Doctor Who* was planned they gave it the same sort of budget, but the costs were much higher and we had to scrimp and save. We did eventually get the budgets increased over a number of years. When it became more popular, the programme was allowed a bit more money."

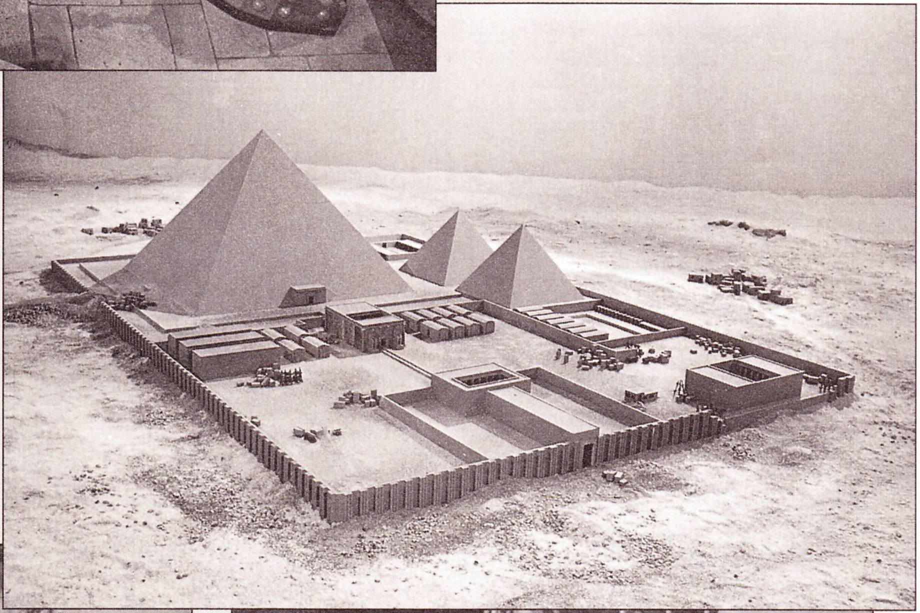
As usual, the lack of money provided an impetus for creative design while making do with old materials. "We did a lot of revamping, especially with special effects. Shawcraft – the company that made the effects for us – would collect models at the ▶

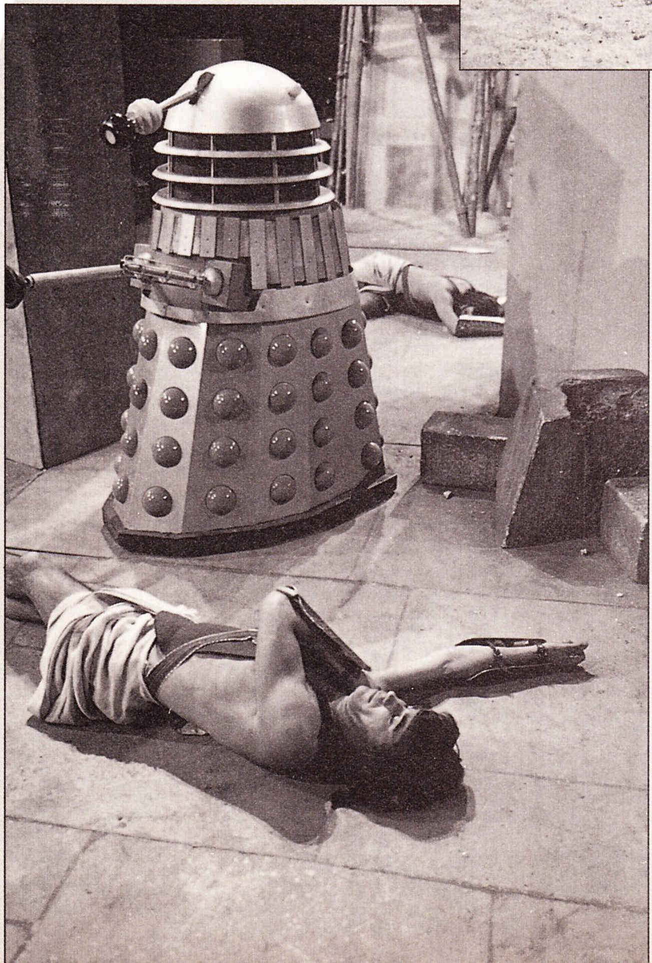
Above left: On the surface of Kembel, the Daleks prepare to raze the jungle.

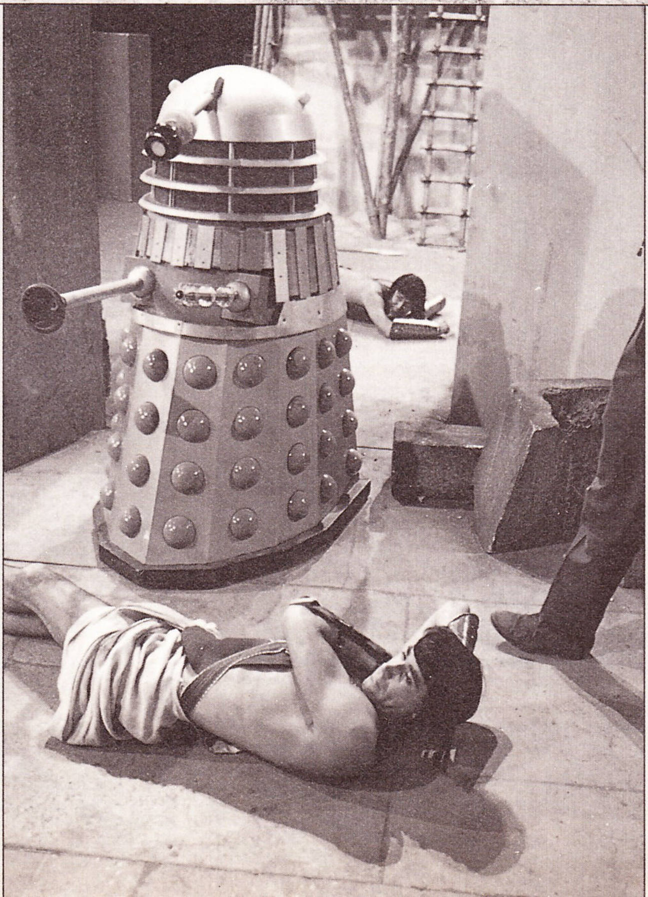
Above right: The Daleks confront one of the Delegates on Kembel. Photos © Julian Vince

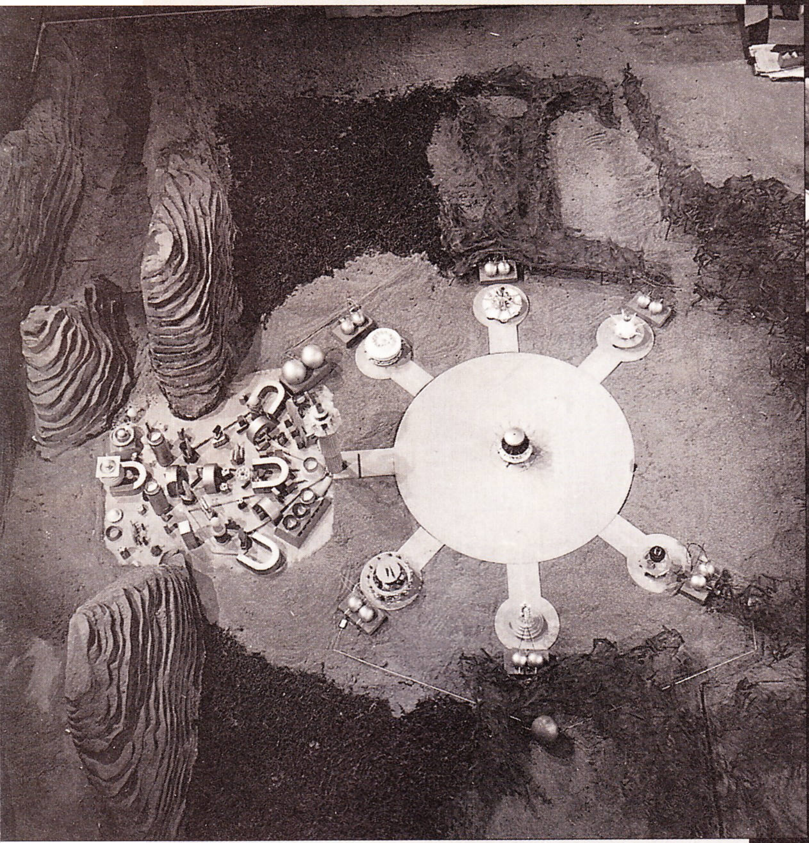
Opposite page (clockwise): An Egyptian attacks the Daleks in *Escape Switch*; The pyramids from *Golden Death*: The Daleks rampage through the city in *Escape Switch*. All photos © Barry Newbery

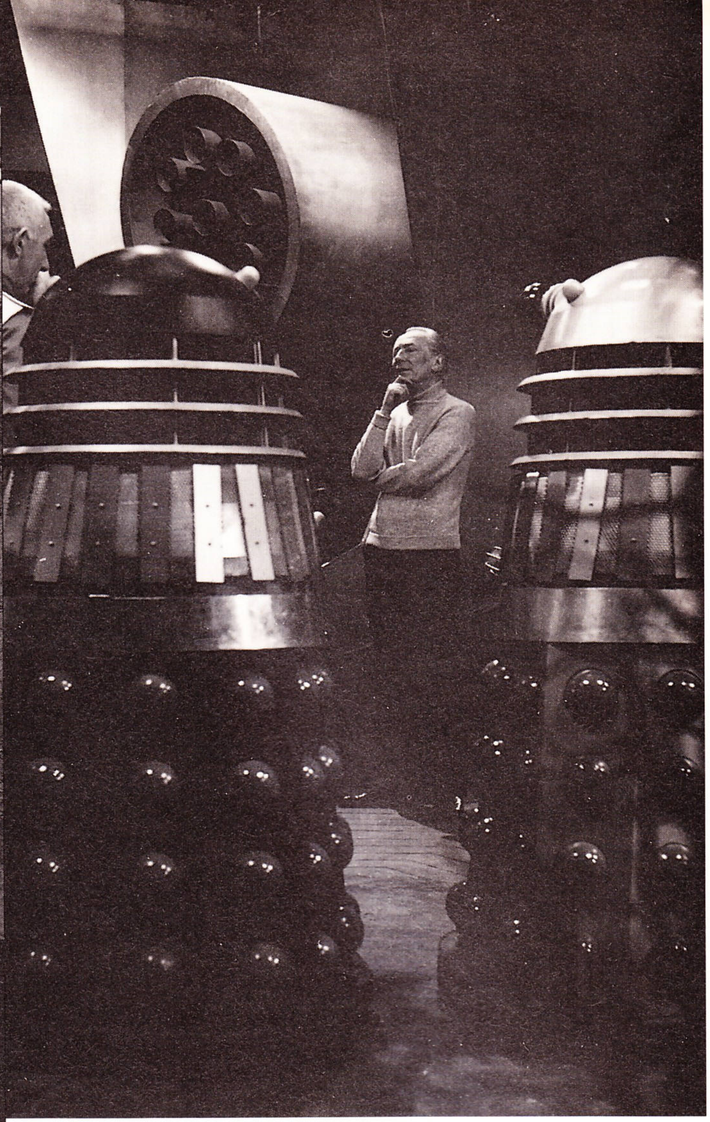


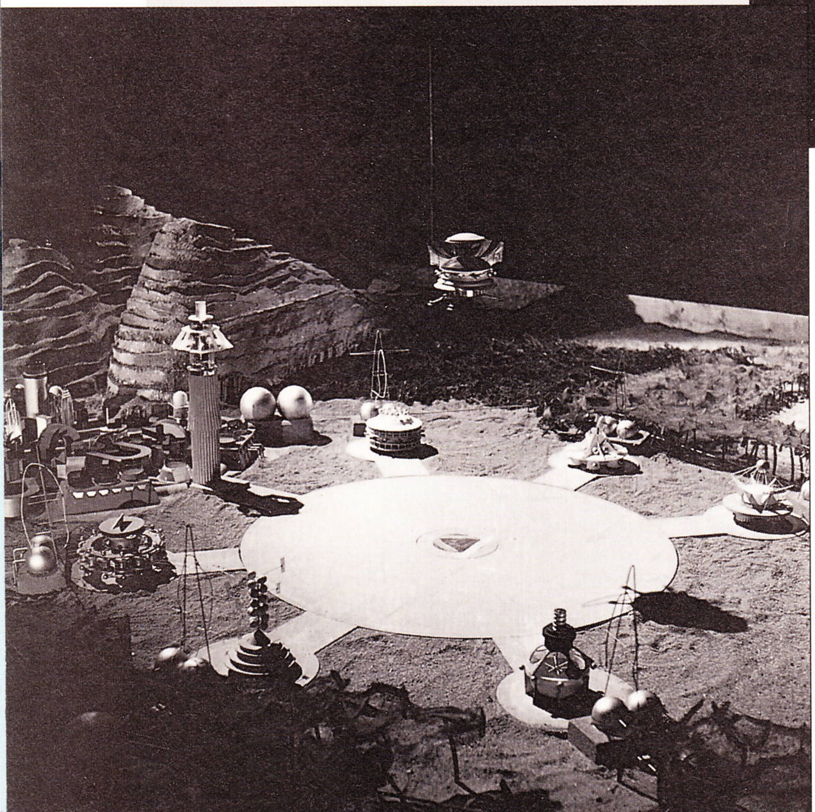


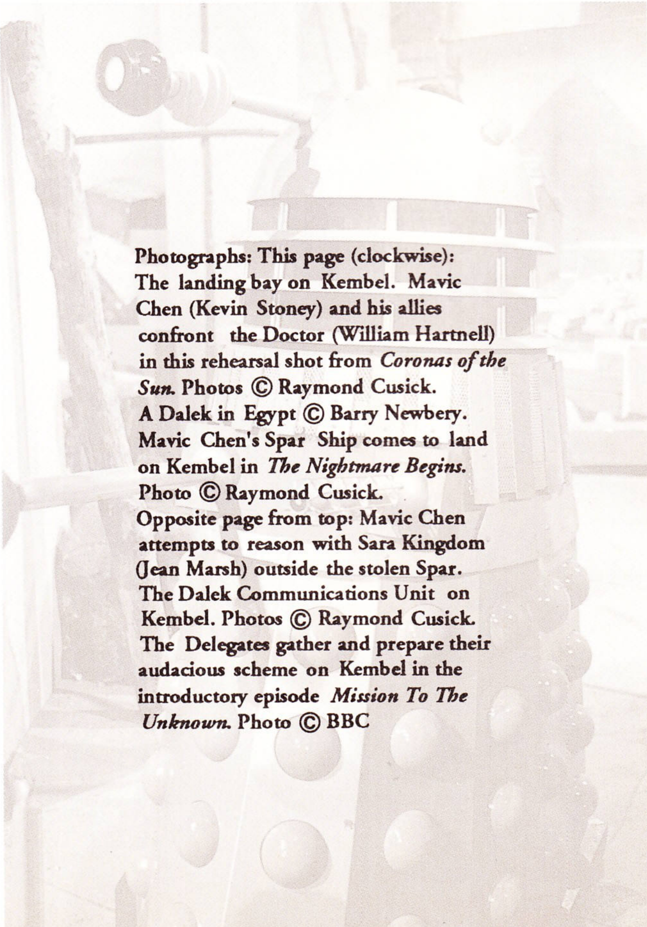










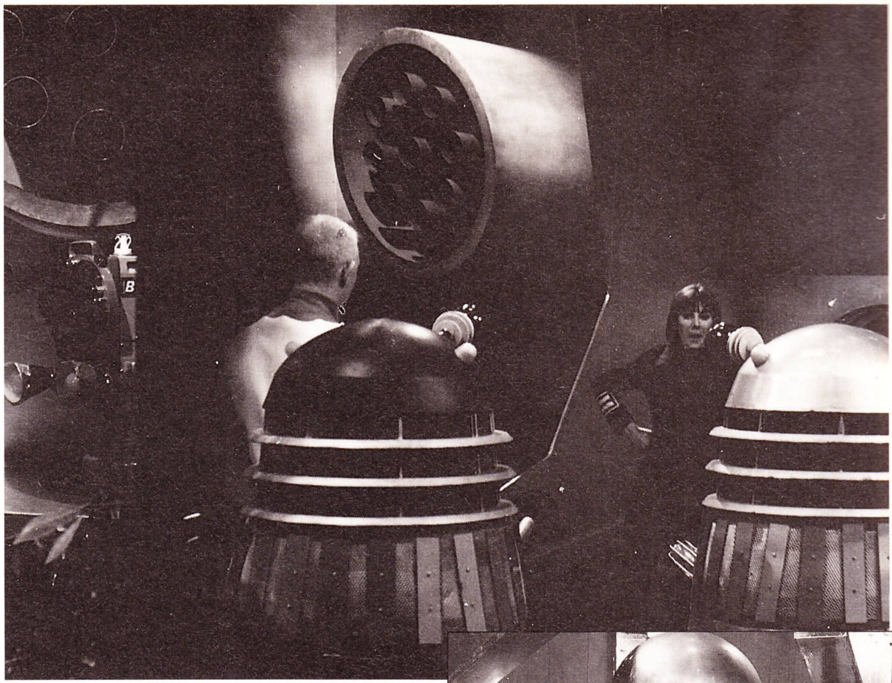


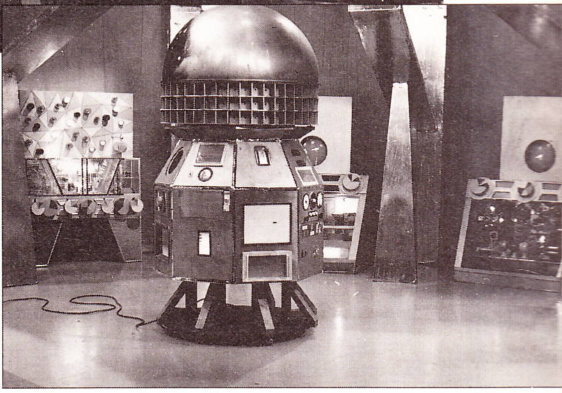
Photographs: This page (clockwise): The landing bay on Kembel. Mavic Chen (Kevin Stoney) and his allies confront the Doctor (William Hartnell) in this rehearsal shot from *Coronas of the Sun.* Photos © Raymond Cusick. A Dalek in Egypt © Barry Newbery. Mavic Chen's Spar Ship comes to land on Kembel in *The Nightmare Begins.* Photo © Raymond Cusick. Opposite page from top: Mavic Chen attempts to reason with Sara Kingdom (Jean Marsh) outside the stolen Spar. The Dalek Communications Unit on Kembel. Photos © Raymond Cusick. The Delegates gather and prepare their audacious scheme on Kembel in the introductory episode *Mission To The Unknown.* Photo © BBC end of a day in a studio, store them and then revamp them for another story to save money." Cusick designed a whole variety of spaceships for the Daleks landing pad on Kembel. The landing area itself filled a twenty foot area of the Ealing Film studios, and the shot of Mavic Chen's Spar landing was achieved by suspending the model on invisible wires.

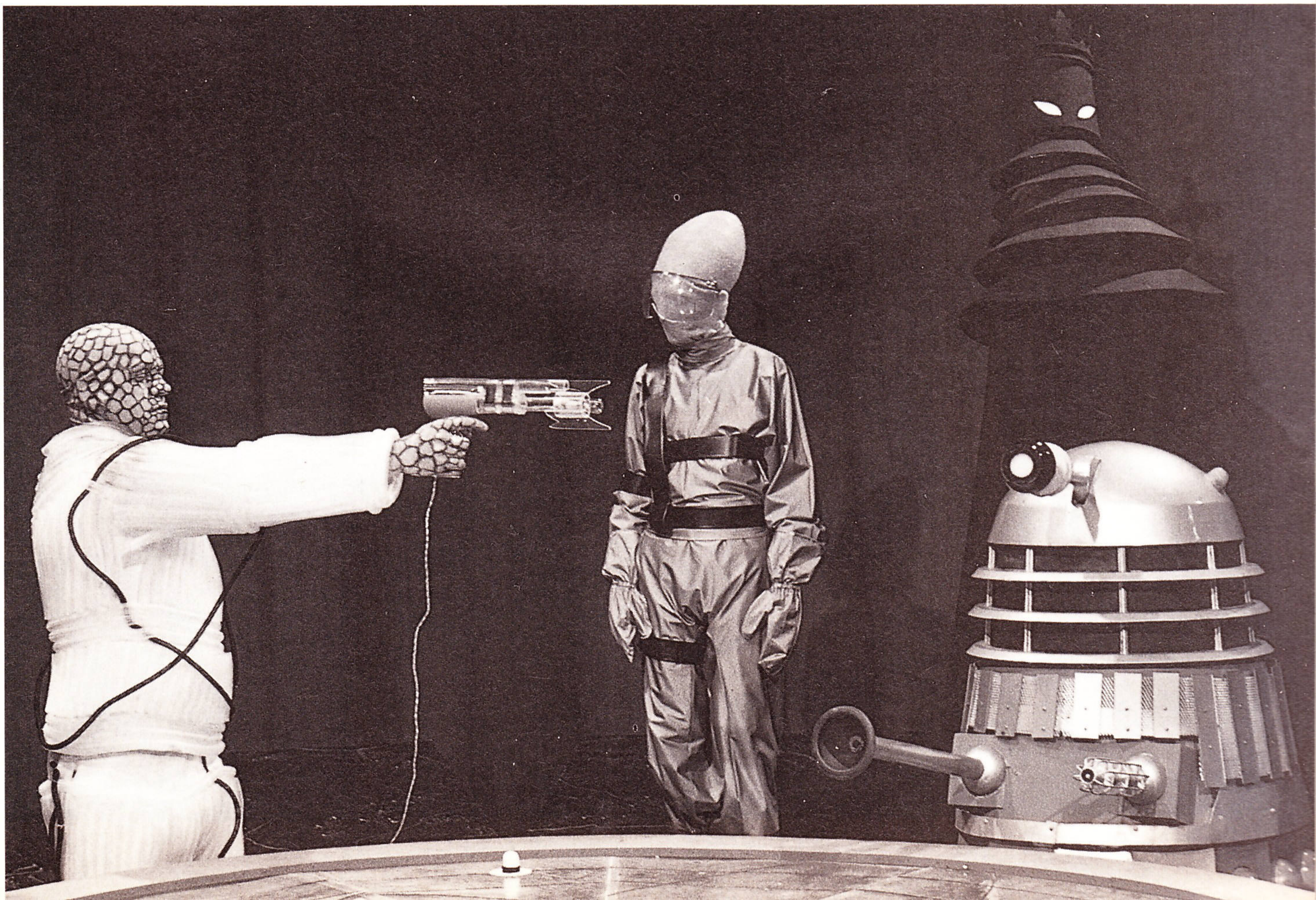
For the scene where the Spar arrives on Desperus, Barry Newbery constructed a full-size section of its exterior. "The story had the spaceship land in a swamp. I had decided only to show one raked leg with a large foot in the swamp, not only to infer the immense size of the ship but also to keep within the perennially slender budget! Although cost was always a problem it never dampened my enjoyment in designing for *Doctor Who* and working on set. I remember during the camera rehearsal I was busy on another set in the studio, and so lost in the delights of creating a swamp with mud, tree roots, heather and so on that I was unaware I was whistling. Director Douglas Camfield's production manager, Viktors Ritelis, shouted over to me 'We all know you're happy Barry, but we are trying to work!'"

The most notorious episode of *The Daleks' Master Plan* is *The Feast of Steven*, a light-hearted romp broadcast on Christmas Day. "It was a novel idea but it didn't quite work," Cusick believes. "The TARDIS crew were meant to land in Liverpool and meet the cast of *Z-Cars*, but David Rose, who was then the producer of that series, wouldn't allow it. I was also hoping to borrow their set, but in the end we had to build a similar police station and the whole idea fell flat."

In the same episode, the TARDIS journeyed to a Hollywood set early in the year 1919, and arrived during the making of a silent film. This became an excuse for a high camp chase sequence, which involved a great deal of research for Cusick. "I looked at the basic studio layout, and researched the lighting that they used. They had enormous lamps – like billiard table lights – which flooded the studio. Film was very much slower in those days, and so the studios needed to be a lot brighter. It was rather like television in the early days."

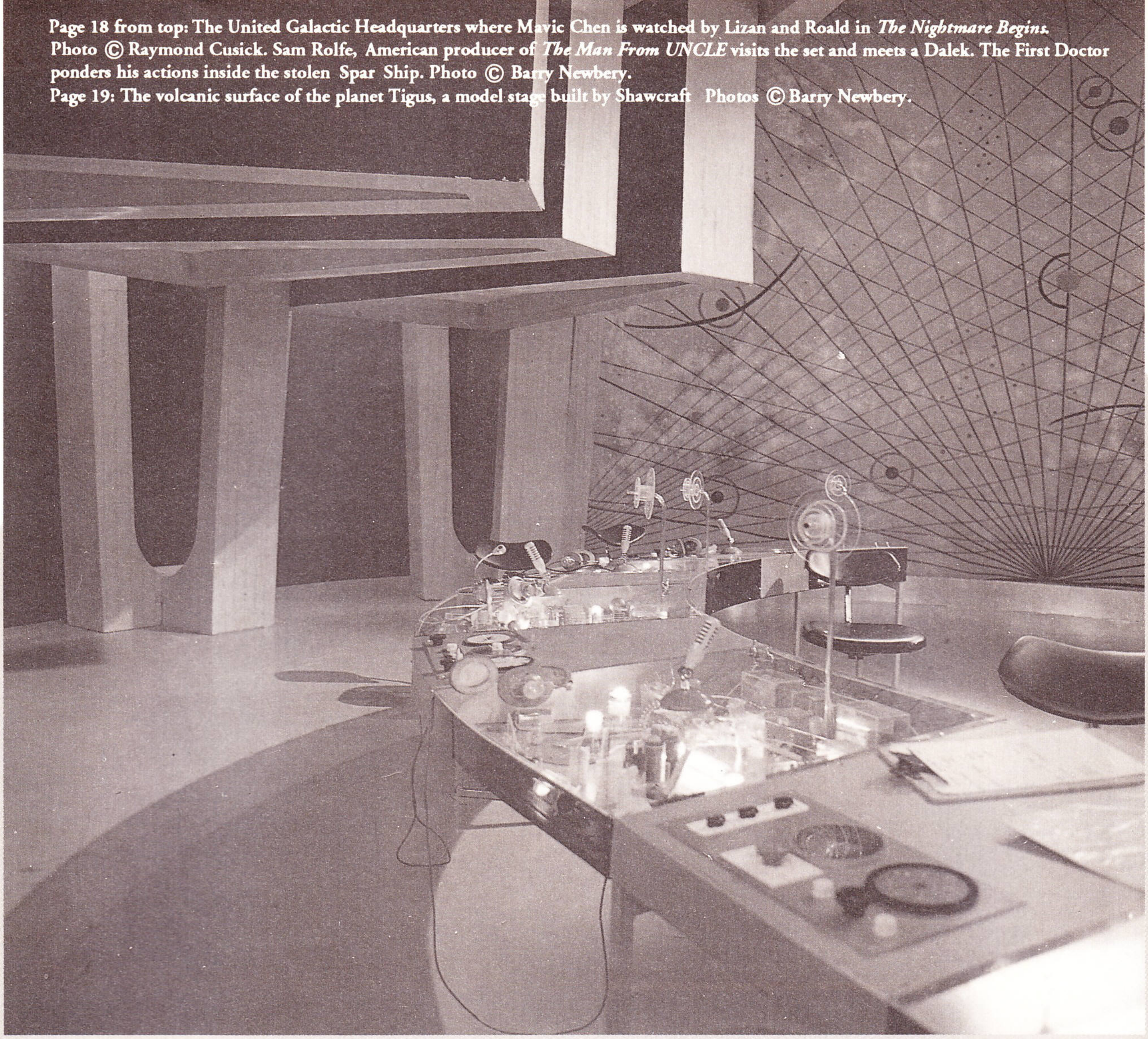


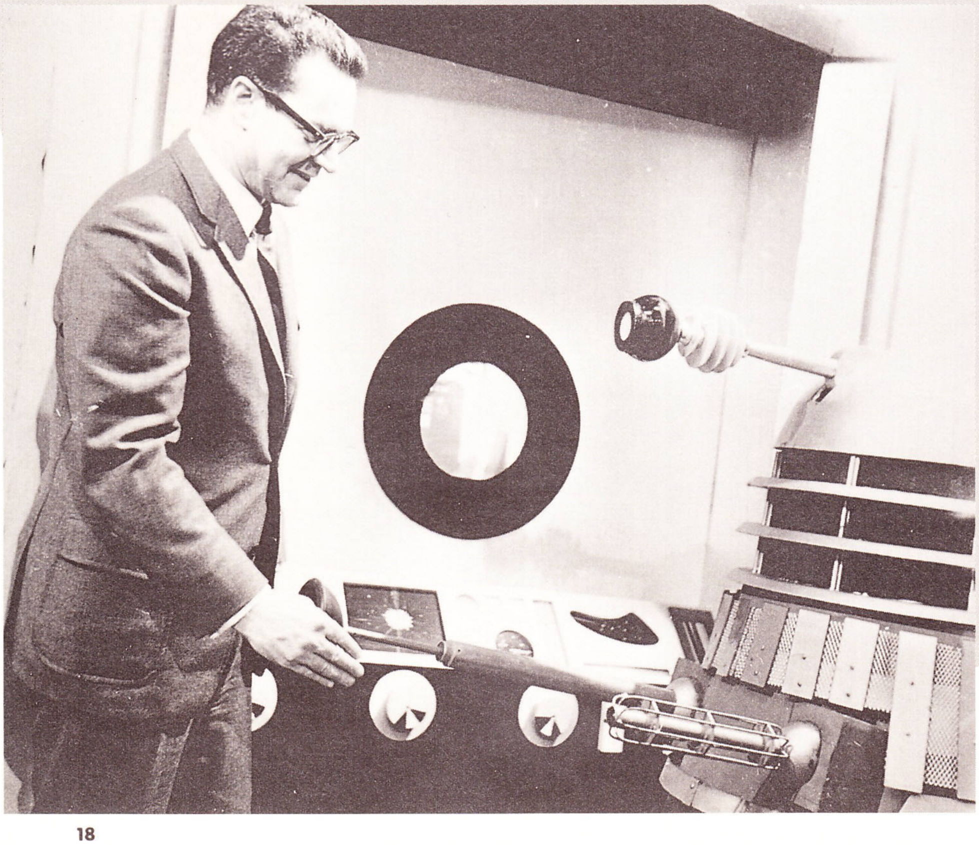


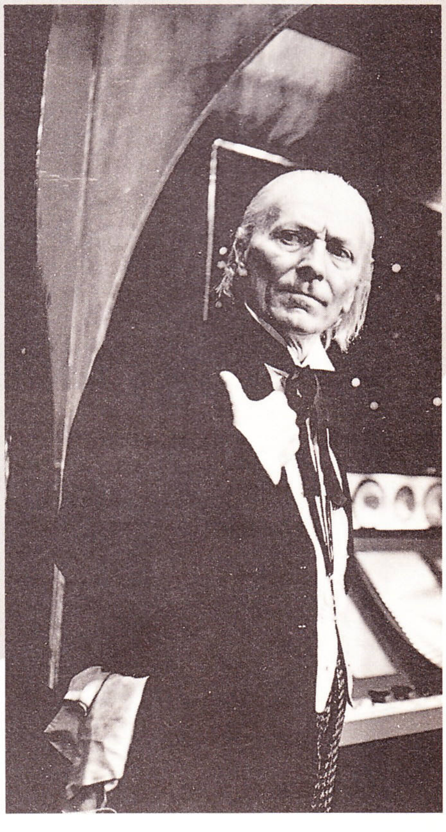


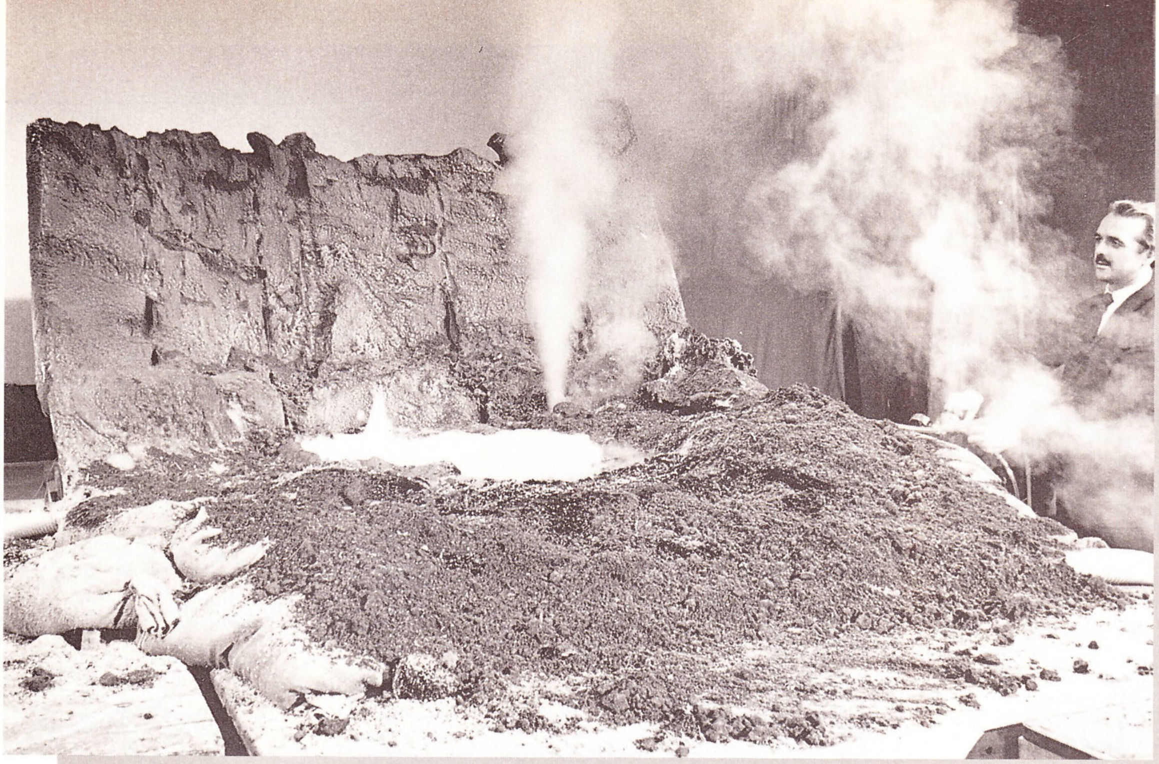
Page 18 from top: The United Galactic Headquarters where Mavic Chen is watched by Lizan and Roald in *The Nightmare Begins.* Photo © Raymond Cusick. Sam Rolfe, American producer of *The Man From UNCLE* visits the set and meets a Dalek. The First Doctor ponders his actions inside the stolen Spar Ship. Photo © Barry Newbery.

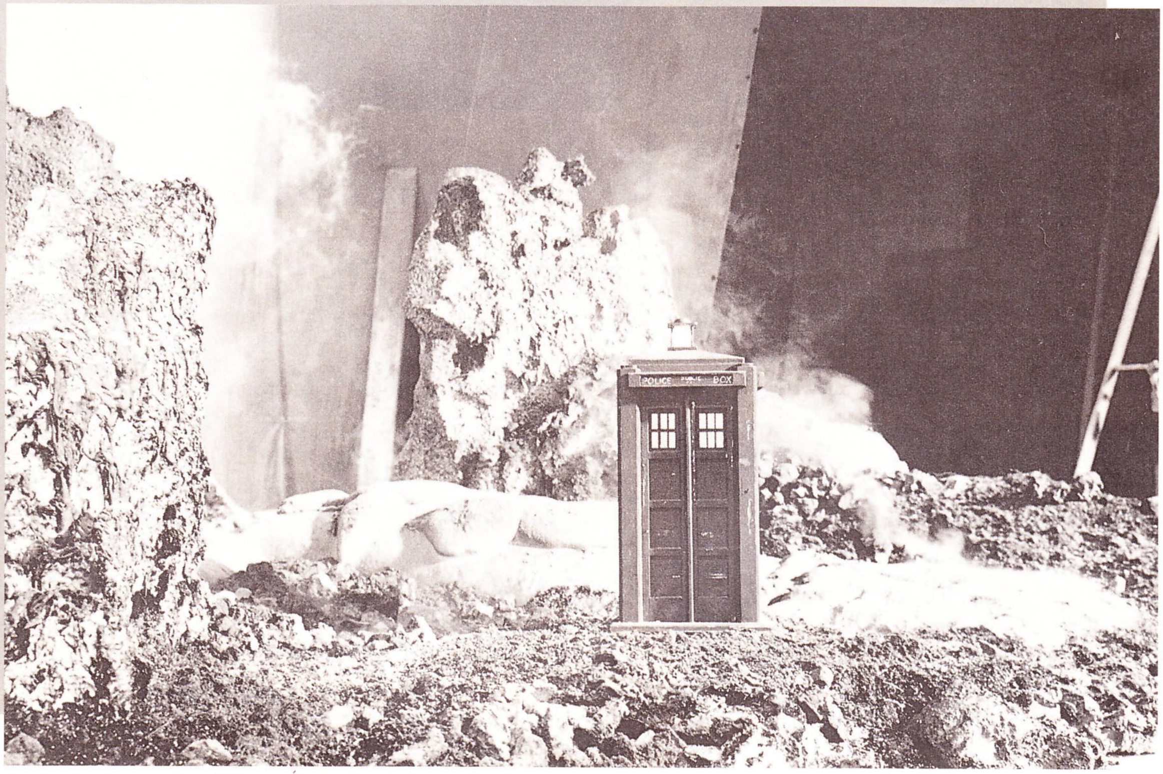
Page 19: The volcanic surface of the planet Tigus, a model stage built by Shawcraft Photos © Barry Newbery.











◀DESIGNING VOLCANOES

The design of the active volcanoes of Tigus fell to Barry Newbery, who found a convincing way of conveying a lava flow within the studio. "We used a lot of polystyrene around the set, which had been cut down and melted. This gave the colouring a natural burnt look, because it went hard, shiny and black. This was then painted by an artist where necessary."

"I created the illusion of volcanic vapours by using steam vaporized with dry ice (so popular now in light entertainment programmes) coming out of fissures. The vapour was piped beneath the set, to come out of holes in the ground. The pipes were the very flexible type of thin wired plastic about six inches in diameter and were held together with adhesive tape. I remember during recording Peter Butterworth (playing the Meddling Monk) was wearing his big black robe, and he started to make a funny noise in character, but unrehearsed. One of the pipes had come away because a bit of adhesive tape hadn't held, and white steam went through his habit and came out around his neck! The effect was marvellous!"

"The shoulders of a break in the core of a volcano with solidified lava lumpily laying across the studio was the form I gave to one set in the episode. Beyond the shoulders could be seen the bubbling volcano. This was achieved by back projection of a model filmed with a high speed camera. The film was then projected at normal speed (the usual way miniature activity is treated to give 'real' size and 'real' time images). The model was about twelve feet across with a sunken middle and had lava bubbling up. It was made from a foam created by mixing two chemicals which then hardened. The 'molten' lava was actually polycel with a lot of light on it. There was a man beneath the model with a large bag of polycel which he squeezed violently to sent it shooting up to simulate volcanic activity. A small TARDIS in the set gave the model scale. The model as usual was made by Shawcraft."

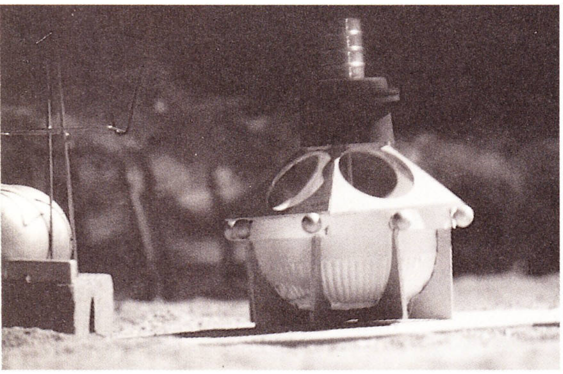
After leaving Tigus, the TARDIS journeyed to the Egyptian pyramids, which Newbery again created using a mixture of ▶

model work and studio sets. "The story was set in the period when the pyramids were nearly finished, but oddly enough none of the builders were around. It must have been a Sunday afternoon! For filming the pyramids model we used studio 3B at Ealing. A sky backdrop was stretched floor to grid almost all around the model and the floor between model and sky covered with 'sand' (sawdust). So that there was no visible horizon the 'sand' was modelled in an upward curve to meet the sky and the lighting adjusted to enhance the effect. I made drawings of the pyramids, statues and the buildings (plus the construction paraphernalia of the builders' tools and raw materials) within a walled perimeter based on such research I had time for; from these a specialist made a model five foot by twelve foot and the largest pyramid was about two foot six inches high. Filming was difficult because the lens height of the camera had to be extremely low so that the pyramids and landscape (with mud huts and rocks etc) were seen from a proper eye level. The full size studio sets had to match the model."

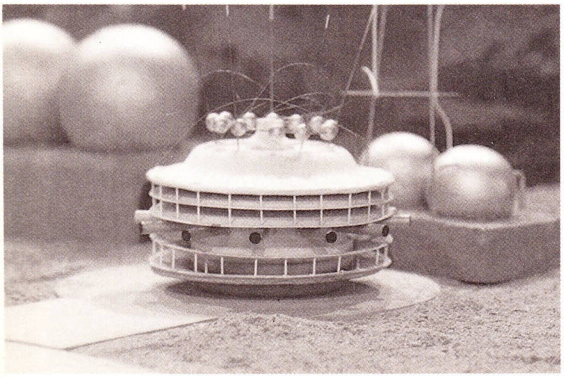
One problem with all of the sets for the story was that they had to be designed with the Daleks in mind – any uneven surfaces would create problems for the men operating them. Cusick claims that this was a continuing concern, but one without an obvious solution. "They were designed just for the one story, and were intended to move around on the tiling floors. They were brought back by popular demand and we had to face the problems. There have been many jokes about them, and Jon Pertwee's made many of them – he hates them."

On the strength of the success of *The Daleks' Master Plan,* and the many other Dalek stories that followed, it would appear that Mr Pertwee is very much in a minority . . . **David Richardson**

◆



Above and below: Two of the Delegates' ships land on Kembel. Photos © Raymond Cusick



THE DALEKS' MASTER PLAN
SERIAL V
CAST

William Hartnell *(Doctor Who)* and Peter Purves *(Steven)* with Kevin Stoney *(Mavic Chen)*, Peter Butterworth *(The Meddling Monk)* and Nicholas Courtney *(Brent Vyon;*, Jean Marsh *(Sara Kingdom)* with Adrienne Hill *(Katarina)*, Brian Cant *(Kert Gantry)*, Pamela Greer *(Lizan)*, Philip Anthony *(Roald)*, Michael Guest *(Interviewer);* Peter Hawkins, David Graham *(Dalek voices);* Kevin Manser, Robert Jewell, Gerald Taylor, John Scott Martin *(Daleks);* Julian Sherrier *(Zephon)*, Roy Evans *(Trantis)*, Douglas Sheldon *(Kirksen)*, Dallas Cavell *(Bors)*, Geoff Cheshire *(Garge)*, Maurice Browning *(Karlton)*, Rober Avon *(Daxtar)*, James Hall *(Borkar)*, Bill Meilen *(Froyn)*, John Harrington *(Rhynmal)*, Clifford Earl *(Station Sergeant)*, Norman Mitchell *(First policeman)*, Malcolm Rogers *(Second policeman)*, Keneth Thornett *(Detective-Inspector)*, Reg Pritchard *(Man in makintosh)*, Sheila Dunn *(Blossom Lefavre)*, Leonard Grahame *(Darcy Tranton)*, Royston Tickner *(Steinberger P. Green)*, Mark Ross *(Ingmar Knopf)*, Conrad Monk *(Assistant Director)*, David James *(Arab Sheik)*, Paula Topham *(Vamp)*, Robert G. Jewell *(Clown)*, Albert Barrington *(Professor Webster)*, Buddy Windrush *(Prop man)*, Steve Machin *(Cameraman)*, Terence Woodfield *(Celation)*, Roger Brierley *(Trevor)*, Bruce Wightman *(Scott)*, Jeffrey Isaac (Khepren), Derek Ware *(Tuthmos)*, Walter Randall *(Hyksos)*, Bryan Mosley *(Malpha)*.

CREDITS

Written by Terry Nation *(The Nightmare Begins* to *Counter-Plot* and *The Feast of Steven)*, Dennis Spooner from an idea by Terry Nation (other episodes). Fight arrangers: Derek Ware *(The Feast of Steven)*, David Anderson *(Golden Death)*. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music composed and conducted by Tristram Cary. Special photographic transparencies by George Pollock *(Counter-Plot)*: Story Editor: Donald Tosh. Designers: Raymond Cusick *The Nightmare Begins, Day of Armageddon, Counter-Plot* to *The Feast of Steven, The Abandoned Planet)*, Barry Newbery (other episodes). Producer: John Wiles. Director: Douglas Camfield.

BROADCAST DETAILS

THE NIGHTMARE BEGINS	13th November 1965	5.50pm – 6.15pm
DAY OF ARMAGEDDON	20th November 1965	5.50pm – 6.15pm
DEVIL'S PLANET	27th November 1965	5.50pm – 6.15pm
THE TRAITORS	4th December 1965	5.50pm – 6.15pm
COUNTER-PLOT	11th December 1965	5.50pm – 6.15pm
CORONAS OF THE SUN	18th December 1965	5.50pm – 6.15pm
THE FEAST OF STEVEN	25th December 1965	6.35pm – 7.00pm
VOLCANO	1st January 1966	5.50pm – 6.15pm
GOLDEN DEATH	8th January 1966	5.50pm – 6.15pm
ESCAPE SWITCH	15th January 1966	5.50pm – 6.15pm
THE ABANDONED PLANET	22nd January 1966	5.50pm – 6.15pm
DESTRUCTION OF TIME	29th January 1966	5.50pm – 6.15pm

Travelling Companions

Extract from The Book of Entries into the Place of Perfection:

"My name is Katarina, and I was a handmaiden for the High Priestess Cassandra, serving in the court of Priam, King of Troy. I do not understand what brought me here, but I know that I was destined to come, for Cassandra herself foretold this journey through the Underworld to my Place of Perfection.

So caught up in thoughts of my own fate was I, that the arrival in a blue temple of a new prophetess named Cressida was of no interest to me. It was not until later that I knew my destiny lay in this blue temple, when Cassandra bade me follow this Cressida, and I became involved in helping her and her Greek friend Diomede. Cressida had asked me to find Diomede and bring him back to the temple. But he was wounded in battle, and the god whom Cressida called 'the Doctor' and I had to help him into the temple.

It was then that my journey through the Underworld began. We entered not a small box, but a great shining temple with many walls and a strangely shaped altar covered with intricate designs that the Doctor was touching. Then the altar began to move itself up and down, and a fearful noise such as I had never heard before filled the temple. I fell to the ground and hid in terror, but the Doctor bade me get up and help Diomede, whom the Doctor called Steven, into an antechamber where we laid him on a bed. His wounds were grievous indeed, and I told the Doctor that he would die, but he became angry and said that he would take his temple to a place where he could find herbs to cure Steven's wounds.

I do not understand how we arrived in the jungle, nor how the warrior Bret Vyon entered the Doctor's temple. All I know is that Bret Vyon healed Steven's wounds with some small stones that I took from his belt, and that he was leading us to safety in the jungle when suddenly, the evil creatures he called Daleks appeared.

We escaped these Daleks and a great forest fire in a vessel that Steven called a ship but which had neither sails nor oars. The Doctor had disguised himself and captured a great and precious crystal that powered an awesome weapon, and we flew through the heavens and the stars. But the Daleks forced us down onto a planet where murderers and criminals were exiled. I still did not understand what was happening but I knew I would not live for much longer.

The warrior Bret Vyon mended the craft. While he did so some fierce men came to attack us, but the Doctor sent blue fire through the water and felled them. The great ship headed into the stars again, but one of the fierce men had hidden himself in a place called the Airlock and he grabbed me from behind. He threatened to kill me if Bret Vyon and the Doctor did not turn the ship around and head back to the evil ones. Then he took me back into the Airlock and I could see the Doctor, Steven and Bret Vyon arguing. I could not hear what they were saying, but I knew it was about me. If they returned to the evil ones they could never warn the people on Earth. I then realised that the decision was mine. This was my destiny, my purpose. I reached out to the wall of the Airlock and touched the button that would open the door to the stars. Bret Vyon had said the door had to be closed before travelling and I knew that opening it would be death. As it oppened the fierce man and I were both pulled out into the stars . . . And then, my journey was over, and I found myself in the Place of Perfection. I am not sorry. I helped save the world from the Daleks and I saw many marvels and wonders. It was as it should have been."

The problem with Katarina right from the word go was that her character wasn't written strongly enough. In her debut story, *The Myth Makers*, Katarina was an incidental character, a plot device, and therefore her character was very two-dimensional – a Trojan handmaiden destined to die. But then Vicki's departure was quickly written in, and just as quickly Katarina found herself in the TARDIS tending Steven's wounds.

Katarina truly believed that she was on a journey through the Underworld to her death, but it did not distress her. If anything, it helped her accept all the wonders and miracles she saw around her, and it was this attitude that was her most definite characteristic.

"My dear young man, you ask so many questions. Why not be like Katarina over there? She doesn't ask hundreds of questions – she simply looks and learns. Why don't you try the same thing?"

The Doctor to Steven,
The Daleks' Master Plan

Her attitude also sealed her fate as a Companion. The idea of a Trojan handmaiden coming to terms with a future beyond her comprehension showed much promise, but also had its limitations. Her second and last story, *The Daleks' Master Plan*, had no time for additional subplots and developments, so producer John Wiles and script editor Donald Tosh wrote her out almost as soon as she was written in. The idea was utilized later when the Doctor took Jamie, an Eighteenth century Highlander, into the TARDIS and into the future.

The Daleks' Master Plan was, amongst other things, the story that killed off two 'Companions': Sara Kingdom, and Katarina – something never done before, or after, until *Earthshock* in 1982. There was no other way of writing Katarina out of the series; a love interest just wasn't feasible or credible, and there was no way of returning her to her own time, so she sacrificed herself to help the Doctor defeat the Daleks.

Adrienne Hill thoroughly enjoyed the brief time she spent with *Doctor Who* as Katarina in 1965. Before that, her career was firmly established in theatre, and after *Doctor Who* she went on to more television work and some radio work as well. She has lived in both Holland and the USA, but is once again living in England. As Katarina, Adrienne only appeared in five episodes, and just made it into Companion status because she travelled in the TARDIS and traversed the story title barrier. With a little more time, thought, and opportunity, the character of Katarina could have proved much more interesting and challenging.

Travelling Companions

An Extract from the Doctor's Five Hundred Year Diary:

"My word yes, I remember Sara Kingdom – very well indeed. She killed her brother I believe. Tragic, really. You see, she was under the impression that her brother was a traitor, but it transpired that the Guardian of the Solar System, Mavic Chen, was the traitor. I don't think she got over that really.

"They were both secret agents with the Space Security Service, Sara and her brother Bret Vyon. Bret had been investigating curious happenings on the planet Kembel, and discovered the Daleks there – and Chen working with them. So Chen dispatched Sara to dispose of him before he could tell anyone, and that's exactly what she did.

"Sara's next job I believe was to dispose of young Steven and myself as well – something we made sure didn't happen, let me assure you. It took her a while, I recall, to accept that Chen was the traitor. Of course all she wanted to do then was give Chen his just desserts, and I couldn't blame her really. I just didn't agree with her methods. Killing, I believe, solves very little. There are circumstances where it does, I know, but personal revenge is not one of them.

"Eventually Chen was done away with, after the Daleks had finished with him, but by that time young Sara had realised there was more than just her peace of mind at stake – the whole galaxy was in danger. Unfortunately she refused to do as she was told and go back to the TARDIS with Steven, and she was caught up in the Time Destructor's devastation. The poor girl had almost reached the TARDIS when she just withered away before my eyes. I was most upset, and so was Steven – naturally, but there was nothing I could do. It was a great shame, and a terrible waste too, especially after that young Trojan girl had sacrificed herself not long before. I don't think I shall ever forget Sara, or Katarina."

In the early days of *Doctor Who*, a very conscious effort was made to keep the programme as varied as possible, in storylines, settings and characters. The TARDIS and its crew were used as a reference point for the audience, and for this reason the first couple of character changeovers in the TARDIS line-up, Vicki and Steven, were not too far removed from the originals, Susan and Ian. However, Katarina the Trojan handmaiden was a total departure, and created the opportunity for a more radical departure – Sara Kingdom.

Sara was everything the previous female Companions weren't – ruthless, cold, professional and experienced. Trained as an agent in the Space Security Service, Sara was taught to follow orders efficiently, and this she did very well, and with great pride. She wasn't one to stand back, scream, then run. If something threatened her, she got rid of it without hesitating.

Sara's ruthless and callous nature set her apart from previous Companions, and was utilized strongly in her first appearance, and thereafter. Sara was no pretty and vacant female in constant need of support and comfort; she was a woman who could look after herself – very much like Mrs Peel from *The Avengers*. So strong was her character that it remained constant throughout her nine episodes, and she did not degenerate into a screaming heap – a real danger that Sarah Jane Smith's character suffered from ten years later. Perhaps, if Sara Kingdom had not left after nine episodes she too would have suffered a similar fate. But she did not.

As part of the TARDIS crew, Sara worked well. She and the Doctor shared a mutual respect for each other, and she complemented Steven rather than clashing with him. As brief as it was, this was probably the strongest TARDIS team since the programme began. Steven's character was basically two-dimensional, and relied on his interaction with the other Companions for his development. Sara was complex, and adult enough for him to react in a much more credible and real way, instead of like a petulant schoolboy as he did with Vicki and Dodo.

The Doctor also had to respond differently to Sara. He could not treat her in a condescending or patronising way, so his compassion and understanding emerged. He actually recognised the fact that Sara's technical knowledge and intelligence were well developed, and did not try to teach or lecture her.

It seems a shame that Sara did not survive past *The Daleks' Master Plan*. She had the potential to be one of the strongest Companions in the series, and a great asset in an ailing time for the programme. It is easy, of course, to look back over twenty years and say such things, but at the time things were different. As mentioned before, if she had stayed on, she may have become just another screaming girlie. Sara was contracted to appear in the Dalek epic only as the second of two bridging Companions between Vicki and Dodo. At the end of episode twelve, Sara aged and turned to dust, and was again the second Companion to be killed within eight episodes, and the last before Adric died in *Earthshock*, 1982.

Jean Marsh had appeared in *Doctor Who* as Joanna, King Richard's sister in *The Crusade* before she was cast as Sara Kingdom, and returned as Morgaine in *Battlefield*. In between, her career has been full and successful. She co-created the very popular series *Upstairs, Downstairs*, appeared in the American series, *9 to 5*, and in the feature film, *Return to Oz*. The character of Sara Kingdom was used by Terry Nation in several fictional stories, including *The Dalek Outer Space Book*.

◆

ARCHIVE FEATURE

SERIAL 4H

PLANET OF EVIL

The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) discover the remains of O'Hara outside the Base. Photo © BBC

PART ONE (drn: 24′02″)

Morestran Year: 37,166. Of Professor Sorenson's eight man survey team on the dark jungle world of Zeta Minor, only Sorenson himself, Braun and Baldwin are left to carry on the analysis of the planet. As night approaches, the dedicated Sorenson refuses to leave a rocky area by a black pool where he has discovered some crystals that are seventy percent pure. Baldwin leaves him to return to the base where Braun had already been attacked by an invisible force and vanished. Baldwin too comes under assault, but manages to hit an alarm control before dematerialising.

Overshooting London by 30,000 years, the Doctor and Sarah Jane Smith respond to the distress call and land the TARDIS on Zeta Minor. On reaching the geological base they find the dehydrated husks of Braun and Baldwin. The Doctor wishes to fix their position, and sends Sarah back to the TARDIS for a spectromixer.

A Morestran Probe ship approaches Zeta Minor, the last planet of the known universe, to search for Sorenson's team. Controller Salamar, a young military officer, sends the experienced Vishinsky down to the planet with De Haan and Ponti to eliminate any alien threat to the Morestrans. They find the TARDIS and have it transposed up to the Quanrantine Area of the orbitting probe, with Sarah on board.

Vishinsky finds Sorenson, and then the Doctor is discovered at the base. The Probe lands nearby, and when the stories related by the travellers seem improbable, they are locked in the bunk room of the base. Escaping via a window, they see the blazing red outline of a huge monster before them. . .

PART TWO (drn: 22′30″)

The monster is distracted by O'Hara, a Morestran guard, who is dehydrated. The Doctor and Sarah flee into the night-time jungle, and at dawn Salamar orders the launch of the oculoid tracker, a hovering camera that will find the two suspected murderers. Following the creature to the black pool area, the duo are recaptured by Ponti and his men, although the Doctor warns the Morestrans that they are tampering with the balance of nature.

Sorenson explains to Salamar that he can use the rock samples on Zeta Minor to refuel their planet's dying sun, and arranges to have cannisters of the crystals brought on board. The Doctor warns them that the planet is the gateway to an anti-matter universe which Sorenson is trying to plunder. Despite his warnings that Sorenson will never be able to leave with his samples, the Doctor is locked in the Quarantine area with Sarah.

The Probe attempts take-off, only to be attacked by the anti-matter monster against which the Morestran weapons are useless. The Doctor repells the image by linking the ship's forcefield barrier to the atomic accelerator, and then offers to negotiate the Morestran's intensions to leave empty-handed for the other universe. Sorenson is horrified about his samples.

The crew watch on the oculoid as the Doctor arrives at the

Image © BBC.

pool, but then falls into the blackness when the creature arises from it . . .

PART THREE (drn: 23′50″)

The Doctor comes face to face with the monster in a black void, and then struggles to the edge of the pool where Sarah runs to rescue him. With the crystal cannisters removed, the Probe prepares for take-off again, and at the last moment Vishinsky has the Doctor's prone form taken on board.

Sorenson steals one of the crystal cannisters and takes it to his cabin. A strange power grips him and his eyes blaze red, only returning to normal when he drinks a potion. Later in the Probe's corridors, De Haan sees a crewman called Morelli turned into a dehydrated corpse by an animal-like figure. The Probe reaches free space, but is being dragged back to Zeta Minor indicating that anti-matter is still on board. Sorenson suggests to Salamar that the Doctor is responsible, and that his TARDIS may hold the answer. Whilst an ailing Sorenson is left to watch Sarah, Salamar takes the Doctor at gunpoint to the Quarantine Area. Sorenson leaves Sarah, mutates and kills De Haan. The Doctor is first on the scene, and seeing him with the corpse Salamar blasts him down.

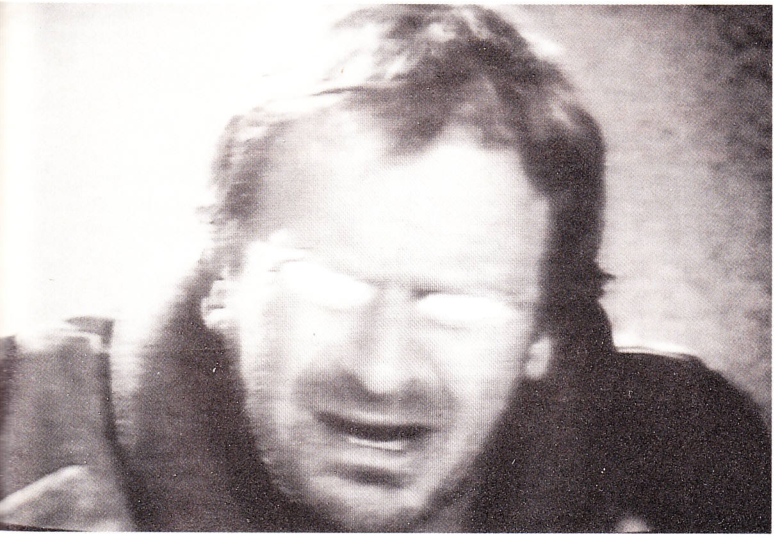


Image © BBC.

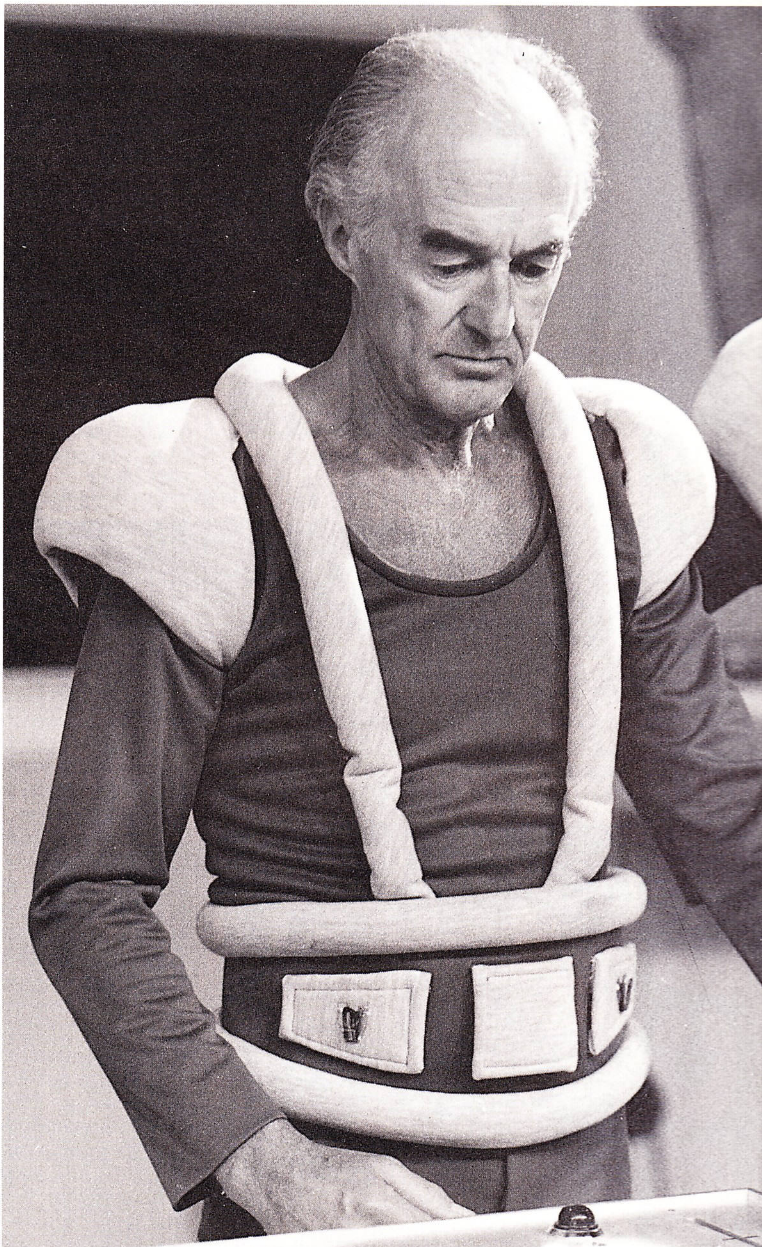
The Doctor and Sarah are placed in pallets to be ejected into space by Salamar. As Vishinsky struggles against his own Controller, the pods start ejecting. . .

PART FOUR (drn: 23′43″)

The attack on Crewman Reig on the flight deck distracts Salamar, allowing Vishinsky to recall the pallets and save the Doctor and Sarah. Vishinsky assumes command from Salamar, and the Doctor deduces that Sorenson has become infected and is now anti-man. The hatches are sealed across the ship, and the Doctor confronts the Professor, sadly telling him that his infection is incurable. In his normal state, Sorenson goes to eject himself into space, but undergoes his final full mutation to stalk the ship.

Salamar starts to crack up, and goes hunting Sorenson with a neutron accelerator. Before the Doctor can stop him, the Controller uses the device and perishes. The blast splits Sorenson into many other blazing red anti-matter images across the ship, which start to walk through the bulkheads towards the flight deck. The Probe is now heading back towards Zeta Minor even faster, with sixteen minutes to impact.

The Doctor uses the crystal cannister and Salamar's handgun to overcome the mutated Sorenson and use the TARDIS to get him to the black pool. After a struggle, Sorenson falls into the void – causing the images threatening Sarah and Vishinsky on the Probe to vanish and the craft to head away from Zeta Minor. The uninfected Sorenson appears by the pool, and is returned to the Probe by the Doctor before he and Sarah depart in the TARDIS. ▶



Vishinsky (Ewen Solon) takes command and leads the Morestran Probe to safety. Photo © BBC

Sarah and the Doctor are brought before Salamar aboard the Probe. Photo © BBC

Script Editor Robert Holmes had known Louis Marks for many years since writing for Associated-Rediffusion's *No Hiding Place* on which Marks was script editor around 1966. He was aware that Marks had worked on *Doctor Who* before with *Planet of Giants* in 1964 and the original story of *Day of the Daleks* shown in 1972. Now it was Holmes' turn to employ Marks, with whom he found he could work very well, to develop a script from ideas emanating from himself and producer Philip Hinchcliffe.

Hinchcliffe wanted a story along the lines of the *The Strange Case of Doctor Jekyll and Mister Hyde,* the classic novel by Robert Louis Stevenson. First published in 1886, this told of a kind and mild-mannered man who isolated his inner dark side of evil and wickedness into an alter-ego by means of chemicals and potions. However, Hinchcliffe was keen to avoid the use of 'rubber mask' monsters, and the new recording block saw an attempt to diverge from races of invading creatures en masse, opting more for character plays built around a central villain or evil force. *Planet of Evil* was actually the first serial over which Hinchcliffe had complete control, as all the stories since he had taken up the post had been originated under Barry Letts' regime.

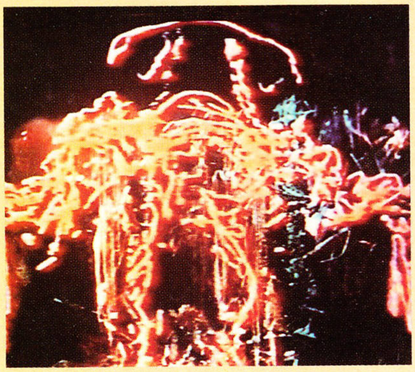


Image © BBC

The other major influence on the script was Fred Wilcox's classic 1956 MGM feature film *Forbidden Planet* which was one of the landmark science-fiction films to boast sophisticated colour special effects and settings. The story, based loosely on Shakespeare's *The Tempest,* concerned a long missing scientist, Professor Morbius, experimenting with the forces of an extinct alien race on another planet. This caused his id to take on its own identity, an invisible force which attacked the crew of newly arrived spacecraft C-57D and appeared as a ghostly outline when caught in the ship's force-field. To deviate from the barren landscape of Altair 4, it was decided to set *Planet of Evil* in the steamy, dark and menacing jungles of Zeta Minor.

Hinchcliffe was also keen to develop new stories away from the Earth and UNIT format which both he and Holmes felt had become restrictive. With the dropping of Harry Sullivan from the regular character line-up, Sarah was now the Doctor's only link to England of around 1980.

The anti-matter theme of the story was primarily injected by Louis Marks with help from Robert Holmes, and Marks did a great deal of reading on the subject as well as collecting SF concepts from writers like Isaac Asimov. The anti-matter side of the story began to take over, restricting the Jekyll and Hyde aspect to the final two episodes. The first draft of the script had a great reliance on action to solve the situation, and Holmes stepped in to bring the storyline back within the scientific boundaries that had initially been defined.

Appointed to direct Serial 4H was David Maloney, whose association with the programme stemmed back to when he was a production assistant on *The Rescue* in 1964. After completing the BBC's director course he directed *The Mind Robber, The Krotons* and *The War Games,* before moving on to episodes of *Paul Temple* and *Softly, Softly – Task Force.* He was producing a European/BBC film series called *Kim & Co,* when Barry Letts invited him to rejoin *Doctor Who* with *Planet of the Daleks,* and was to achieve great success, followed in 1975 by the classic serial *Genesis of the Daleks.*

Filming took place at the BBC Film Studios, Ealing over several days in the middle of June 1975, shortly after the regular cast of Tom Baker and Elisabeth Sladen had completed recording of *Pyramids of Mars,* although *Planet of Evil* was to be transmitted before the Egyptian tale. Continuity was kept to *Terror of the Zygons,* which had been held over from the twelfth recording block to begin the thirteenth season. The TARDIS was en route back to London from Tulloch Moor, and the Doctor was again clad in his original short red jacket as opposed to his longer and darker coat from *Pyramids of Mars.* Also hired for the filming of jungle scenes, principally for Part One, was Tony McEwan as Baldwin, an actor that David Maloney had previously cast as a redcoat in *The War Games.*

Image © BBC

The jungle set was a masterpiece designed by Roger Murray-Leach, whose expertise had been brought to the show from Light Entertainment by Hinchcliffe for *The Sontaran Experiment.* A small river ran through the middle of the jungle set which had a low mist from dry ice generators carpeting it. A wind machine was used to create the presence of the invisible monster, which was never seen in its outline form on the 16mm film material. Harsh lighting was also used, such as deep purple and green lights as the force passes by the Doctor and Sarah in Part Two. The visual effects designer Dave Havard also contributed vacuum formed plants for the bizarre fauna of Zeta Minor along with jabolite trees. The jungle was extensively photographed for publicity purposes and also to form part of a BBC Educational Service set of publications about set design. It was a highly successful and costly element. Elisabeth Sladen too was impressed and

Image © BBC

has cited *Planet of Evil* as one of her favourite stories.

Several scenes with the oculoid tracker were done at Ealing, and for this the large prop was both flown on wires for long shots, and attached to the overhead camera gantry for high shots of it hovering over the Doctor and Sarah in Part Two. Two film cameras shot simultaneously, which decreased the number of takes needed on a single scene. Much of the dialogue between Baker and Sladen later had to be redubbed.

The other filming at Ealing consisted of the Doctor's trip into the anti-matter universe in Part Three. Here Tom Baker was filmed off distorted mirrors as he writhed against a black background lit by red, pink and yellow lights. The cameras were spun to add to the disorientation effect. The monster was later placed in the same shot as the Doctor by superimposing the image during the studio recording.

Short filmed model inserts were also accomplished for the opening of hatches in the hull of the Probe to launch the oculoid and to eject Morelli's coffin into space. A short model insert of sunrise on Zeta Minor for Part One was also shot.

Ponti (Louis Mahoney) and Vishinsky show Salamar (Prentis Hancock) O'Hara's corpse. Photo © BBC

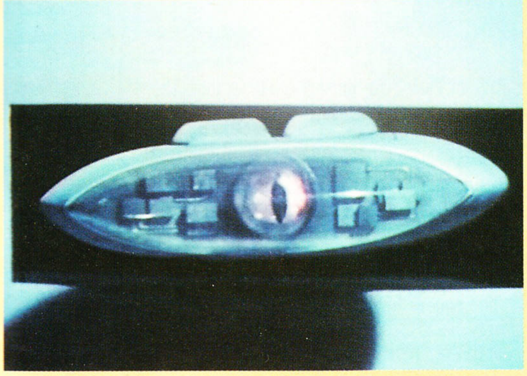


Image © BBC

REHEARSALS AND SET DESIGN

Rehearsals for the first studio block began soon afterwards and there was a very friendly and light-hearted atmosphere. The principal guest stars for the serial were Frederick Jaeger and Ewen Solon as the characters Sorenson and Vishinsky. They had both previously appeared in the 1966 serial *The Savages* where Jaeger had played Jano and Solon had been Chal. Jaeger was a noted European character actor who had starred in HTV's *Pretenders* and had completed ITC's *Ski-Boy* series for Derrick Sherwin the previous year. The late Ewen Solon had found fame in the BBC/Winwell series of *Maigret* in the early Sixties in which he played Lucas, and went on to star in his own BBC drama series *The Revenue Men* in the later half of that decade. ▶

Image © BBC

A pre-animation effects shot showing Ponti and De Haan (Graham Weston) confronted by the anti-matter creature. Photo © BBC

The Doctor and Sarah hide from the anti-matter creature outside Sorenson's Science Base. Photo © BBC

Cast as the young and fiery Salamar was Prentis Hancock, who had played the similar character of Vaber in *Planet of the Daleks* for Maloney in 1973 and was a reporter in *Spearhead from Space.* Hancock had recently completed work on the first season of Gerry Anderson's big budget *Space: 1999* at Pinewood Studios in which he played Paul Morrow. Graham Weston played De Haan, and had been used by Maloney before as Russell in *The War Games.*

Image © BBC

Playing Morelli, David Maloney cast Michael Wisher who had been involved on the programme in various capacities since *The Seeds of Death.* Maloney had used Wisher before to provide Dalek voices in *Planet of the Daleks* and then gave him the rôle of Davros in *Genesis of the Daleks.* As Wisher's previous part on the show, Magrik in *Revenge of the Cybermen,* had also been heavily masked, it was felt that he could appear in humanoid form as the Morestran astronaut. However, he was disappointed that Maloney would not allow him to play Morelli as an American/Italian gangster . . . In Part Four, Wisher was also heard providing the voice of Crew leader Ranjit on an intercom.

The first two-day studio recording block began in TC6 at the Television Centre on Monday 30th June, 1975. This consisted of the scenes from Part One recorded in sequence with the exception of the TARDIS interior scenes. The next day's work on 1st July saw Part Two being recorded in its entirety and more or less in sequence.

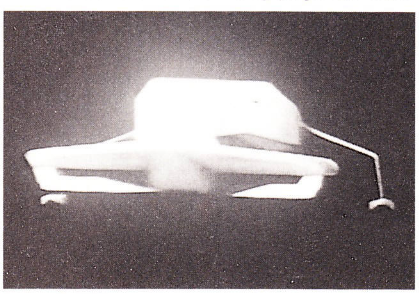


Image © BBC

Image © BBC

Some elements of the Ealing jungle set were reconstructed for the smaller jungle sets around the geological base and for the TARDIS' arrival (the light on which continued to flash some time after materialisation). The survey base, and later the sick bay of the Probe, used several control panels from stock, notably from *The Ark In Space* which had also been designed by Murray-Leach. The Probe's command deck was a two-level set with a raised platform for Vishinsky, Salamar and Morelli to overlook the navigational area. This had a large yellow CSO screen, onto which images of the model Zeta Minor, or live-action images from the oculoid tracket could be fed (these were usually tinted purple in Part Two, but full colour in Part Three). For Part Two, one such scene showed aerial footage of a jungle as the oculoid zoomed overhead – this was in fact material taken from a 1974 edition of *The World About Us* called *Orang-Utan.* Part of the Probe exterior was built adjacent to the base, and was a multi-level set, including a ladder lowered from above by two wires down which the crew descended.

The only example of the Morestran transposing process seen on screen was when the TARDIS was sent to the Probe's Quarantine Area. This was done by roll-back and mix from the jungle set. A short sequence was recorded but deleted for timing reasons from Part One, and saw Salamar and Morelli discussing the police box exoshell. Morelli comments the craft seems to come from the second era of the Telerian planet, which has been a wasteland since the start of the third era.

A rocky area of the pool was built on a raised set. The pool was draped in yellow material which was the CSO colour used in the studio, and so replaced by a black reflectionless surface. For the scenes of the Doctor and Sarah being observed at the pool, the oculoid prop was seen in extreme close-up so its method of support did not appear on screen.

The costly animation executed by the Disney studios for *Forbidden Planet*'s Id monster could not be matched by the serial's budget. Instead, extra Mike Lee Lane was hired to manipulate a padded, silver costume as the anti-matter monster, waving his arms to move the tentacles and operating the mandible section between the two huge eyes. The

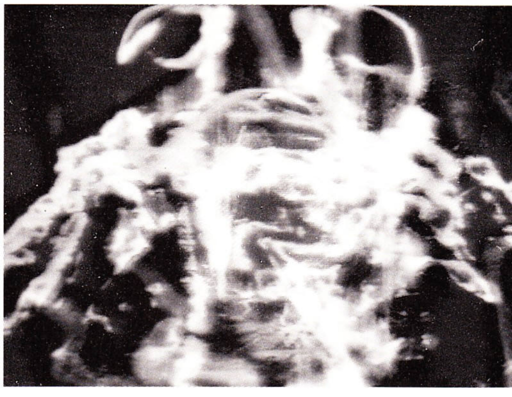


Image © BBC

monster was never seen fully on the programme and was shot on a separate set to the main action. When harshly lit by a spotlight, the outline image was enhanced by use of a spark machine, electronically coloured red and CSOed onto the image from the other set. A small amount of animation by Peter Gorey was executed for Part Two where the monster was repelled by blue star-shaped flashes from the force field.

When the monster attacked the Morestrans, the character slowly vanished by means of roll-back and mix with a locked off camera. Only one movement was shown of a withered corpse appearing in the form of a dressed prop. This was O'Hara's remains in Part Two, which appeared instantly by stopping and restarting recording with the prop in place. A red light was used for the scenes where the Morestrans were attacked by the invisible creature.

Image © BBC

MODEL WORK

Model work in studio was also executed using CSO for material of the Morestran Probe ship and the purple world of Zeta Minor. The Probe ship was badly lit and never seen at its best. Internally lit, it had many rows of porthole lights to increase its scale, but these failed to show up on screen. The Morestran guns and rifles were working props which had blue flash bulbs in them. This illuminated the target area, and the effect was enhanced by placing star filters on the recording camera. The changing colour of the crystals in Part Two was achieved by editing together images of the rocks with different coloured lights on them.

For the cliff-hanger to Part Two, the action froze on a single frame as the Doctor fell towards the black pool, one of several occasions that Hinchcliffe would use this effect on the programme. Here, Terry Walsh doubled for Tom Baker. Walsh had also joined fellow stuntman Max Faulkner as a stunt Morestran in the battle sequence where the anti-matter monster attacked the Probe. The climax of Part Two also required the use of CSO masks to make the monster appear to rise up from the pool.

The second studio started a fortnight later on Monday 14th July with the recording of Part Three in TC1. This was done out of sequence, and the first scenes to be recorded were those in Sorenson's cabin with Frederick Jaeger in second stage transformation, with false teeth, restyled hair and facial make-up. Next came the first stage transformation where yellow strips of paper were placed over Jaeger's eyes to make them glow red by means of CSO. The remainder of the episode was then acted out in sequence, whereafter the scenes with the Doctor and Sarah in the TARDIS from Part One were taped, plus additional model and reaction shots for the previous recording block. The TARDIS set was the one constructed by Christine Ruscoe's team for *Pyramids of Mars* and did not feature a scanner screen. When the crystals were seen to change colour in Part Three, this time blue, green, red and yellow lights were shone on the rocks in sequence without video editing. The end of Part Three showed the ejection pallets actually leaving the sick bay, but the sequence was cut short in the reprise of Part Four, suggesting that the Doctor and Sarah had not left the ship.

For the second session, the cast was joined by Melvyn Bedford as Reig. Bedford had recently completed work on *Pyramids of Mars* in which he had played a mummy. Since he would not be recognised from the other rôle, he was given the part of the Morestran crewman but found that his death screams in Part Four were not convincing enough. Maloney eventually got the required performance from Bedford by telling him to scream as he would if he thought he wasn't going to get paid!

For the final studio day on 15th July, recording of Part Four was arranged around the make-up changes for Frederick Jaeger. The first scenes to be taped were those in the Quarantine Area, TARDIS control room and pool area with Jaeger in full, third stage transformation complete with longer wig, facial make-up and long fingernails. For the first scene with Jaeger in full make-up, Tom Baker found the guest star's appearance hysterical and started laughing. Terry Walsh doubled for Jaeger for the fall into the void, and there was then a recording break whilst Jaeger's make-up was removed and he regained the normal look of the Professor for the last scene by the pool. When the TARDIS dematerialised from the pool, the stock three-foot police box was used to increase the apparent size of the area and the monster.

After that the rest of Part Four was made in sequence, since the only other scene with anti-man in the sick bay merely required a close-up of Sorenson's mutating hand. One model shot was also recorded depicting the bulkhead doors closing on the Probe ship. When the Doctor poured the serum on the crystals, the image of light seen through a star filter was superimposed and roll-back and mix was used to convert the crystals to a black powder. The effect of the accelerator on Sorenson saw Jaeger's image multiplied and rippled in a blue light, suggesting the splitting off of other energy forms. Two walk-ons, Douglas Stark and Ray Knight were dressed in a similar manner to anti-man, and CSOed into the sets of the Probe using the same image outline method as for the anti-matter monster, the very final shot of the TARDIS spinning through space was a short piece of model footage shot for *Pyramids of Mars*.

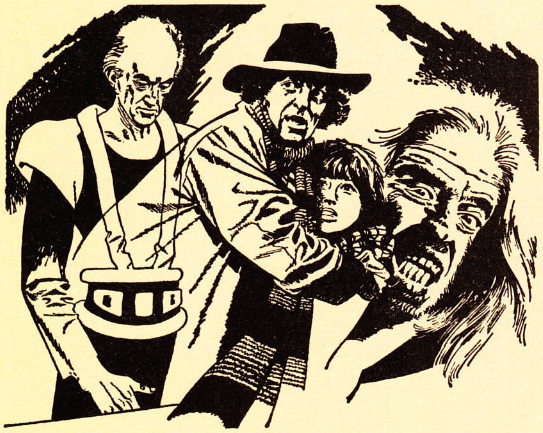
Image © BBC.

RATINGS

The serial was scored by Dudley Simpson, who reused some of the themes from the end of *Pyramids of Mars* for the Doctor to conclude this serial. The Morestrans were given semi-military anthems in Part One and for the scenes by the pool and in the anti-matter universe, an unearthly cacophany of sounds was created from conventional instruments and electronics. With usual radiophonic soundsmith Dick Mills on holiday, the sound effects for *Planet of Evil* were handled by Peter Howell.

The serial was transmitted over four consecutive Saturday evenings as the second serial of the thirteenth season. Part Three was shown twenty minutes later than usual to allow the 1000th edition of the BBC's sports programme *Grandstand* to be extended. Opposition on the ITV network came in various forms such as Mike Mansfield's pop show *Supersonic* and Gerry Anderson's *Space: 1999* (also with Prentis Hancock) on London Weekend Television, Rod Taylor in the 1971 Western adventure *Bearcats!* on ATV and an assortment of old movies around the regions. The viewing figures ▶

Images © BBC



were an improvement on *Terror of the Zygons* and began an upwards trend as the nights got darker.

The following summer, *Planet of Evil* was selected for a daily repeat screening from Monday to Thursday (on Friday a compilation of *The Sontaran Experiment* was screened). The viewing figures were low for a variety of reasons, not least the glorious weather of that year. Competition was in the form of episodes of *Crossroads, Whodunnit?* (hosted by Jon Pertwee), reruns of *The Addams Family* and local news programmes. On this occasion, the *Radio Times* ran a piece of artwork with the cast lists drawn by Frank Bellamy. It was to be his final drawing for the series as he died early in July 1976.

Terrance Dicks faithfully novelised the story as *Doctor Who and the Planet of Evil* (or *Doctor Who – The Planet of Evil* as the original cover read) which was published by Allan Wingate in July 1977, and in paperback by Target/W.H. Allen a month later. The cover by Mike Little was not one of the best, and was replaced in 1982 by a similar painting from Andrew Skilleter. The book was numbered No. 47 in the Target library.

The serial was marketed abroad, arriving in Australia in June 1976 to be rated 'G' by the AFCB. It was also included as part of the 98 episode package to Time Life for American syndication in 1978. Here the episodes were all trimmed by a few minutes, and additional teasers edited in. Narration was also heard, spoken by veteran US actor Howard DaSilva, which added nothing to the viewer's enjoyment. The master tapes of the story have always resided safely at the BBC Archives, and the story has since been broadcast on SuperChannel and shown as part of a *Doctor Who* weekend at the National Film Theatre in Autumn 1988.

◆

Archive and Fact File compiled by Andrew Pixley, co-editor of Time Screen. With thanks to David J. Howe.

The Doctor takes the infected Sorenson (Frederick Jaeger) back to Zeta Minor aboard the TARDIS. Photo © BBC

PLANET OF EVIL
SERIAL 4H
CAST

Tom Baker (*Doctor Who*) with Terence Brook (*Braun*) [1], Tony McEwan (*Baldwin*) [1], Frederick Jaeger (*Sorenson*), Elisabeth Sladen (*Sarah Jane Smith*), Ewen Solon (*Vishinsky*), Prentis Hancock (*Salamar*), Michael Wisher (*Morelli*) [1-3], Graham Weston (*De Haan*) [1-3], Louis Mahoney (*Ponti*) [1-2], Haydn Wood (*O'Hara*) [1-2], Melvyn Bedford (*Reig*) [3-4].

EXTRAS

Mike Lee Lane (*Monster Operator*); David Rolfe, Alfred Costa, Julian Hudson (*Morestrans*), Terry Walsh (*Stunt Morestran/Double for Doctor Who/Double for Sorenson*), Max Faulkner (*Stunt Morestran*); Richard Eden, Peter Dukes (*Morestrans*), Michael Wisher (*Voice of Ranjit*); Ray Knight, Douglas Stark (*Anti-Man Images*).

CREDITS

Written by Louis Marks. Production Assistant: Malachy Shaw Jones. Production Unit Manager: Janet Radenkovic. Title music by Ron Grainer & BBC Radiophonic Workshop. Title sequence: Bernard Lodge. Incidental Music by Dudley Simpson. Special Sound: Peter Howell. Costume Designer: Andrew Ross. Make-Up: Jenny Shircore. Visual Effects Designer: Dave Harvard. Studio Lighting: Brian Clemmet. Studio Sound: Tony Millier. Film Cameraman: Kenneth MacMillan [1-3], Stan Speel. Film Sound: Colin March [1-3]. Film Editor: Mike/M.A.C. Adams. Script Editor: Robert Holmes. Designer: Roger Murray-Leach. Producer: Philip Hinchcliffe. Director: David Maloney. BBC © 1975.

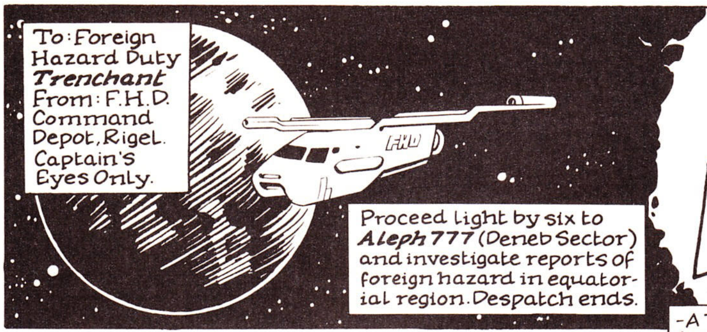
Part One	27th September, 1975	5.45pm-6.10pm
Part Two	4th October, 1975	5.45pm-6.10pm
Part Three	11th October, 1975	6.05pm-6.30pm
Part Four	18th October, 1975	5.45pm-6.10pm

REPEAT DETAILS

Part One	5th July, 1976	6.35pm-7.00pm
Part Two	6th July, 1976	6.25pm-6.50pm
Part Three	7th July, 1976	6.20pm-6.45pm
Part Four	8th July, 1976	6.25pm-6.50pm

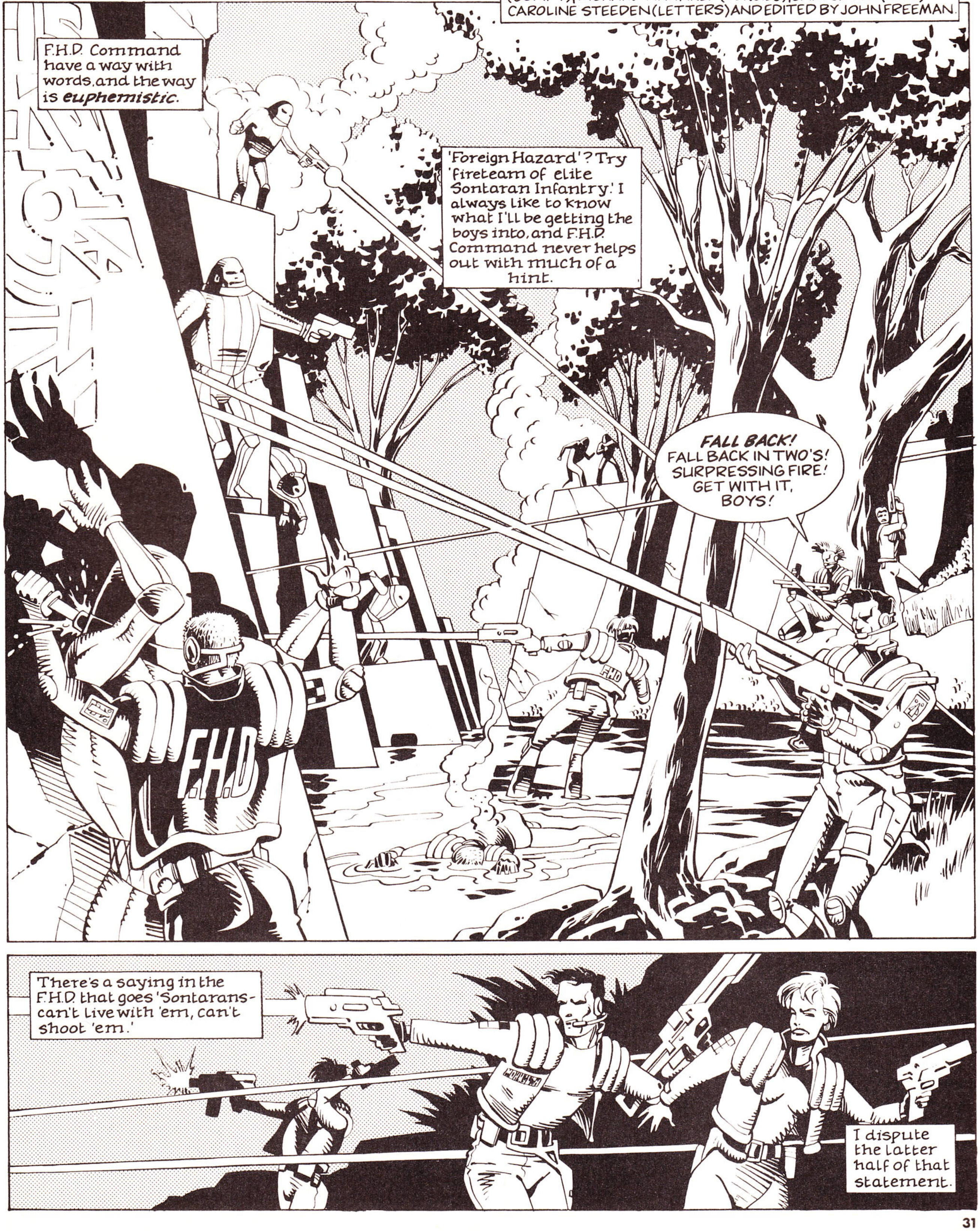
Viewing Figures
Part One: 10.4M (19th), Part Two: 9.9M (24th), Part Three: 9.1M (29th), Part Four: 10.1M (26th). Repeats: 5.0M (61st), 5.0M (63rd), 4.3M (87th), 3.9M (99th).

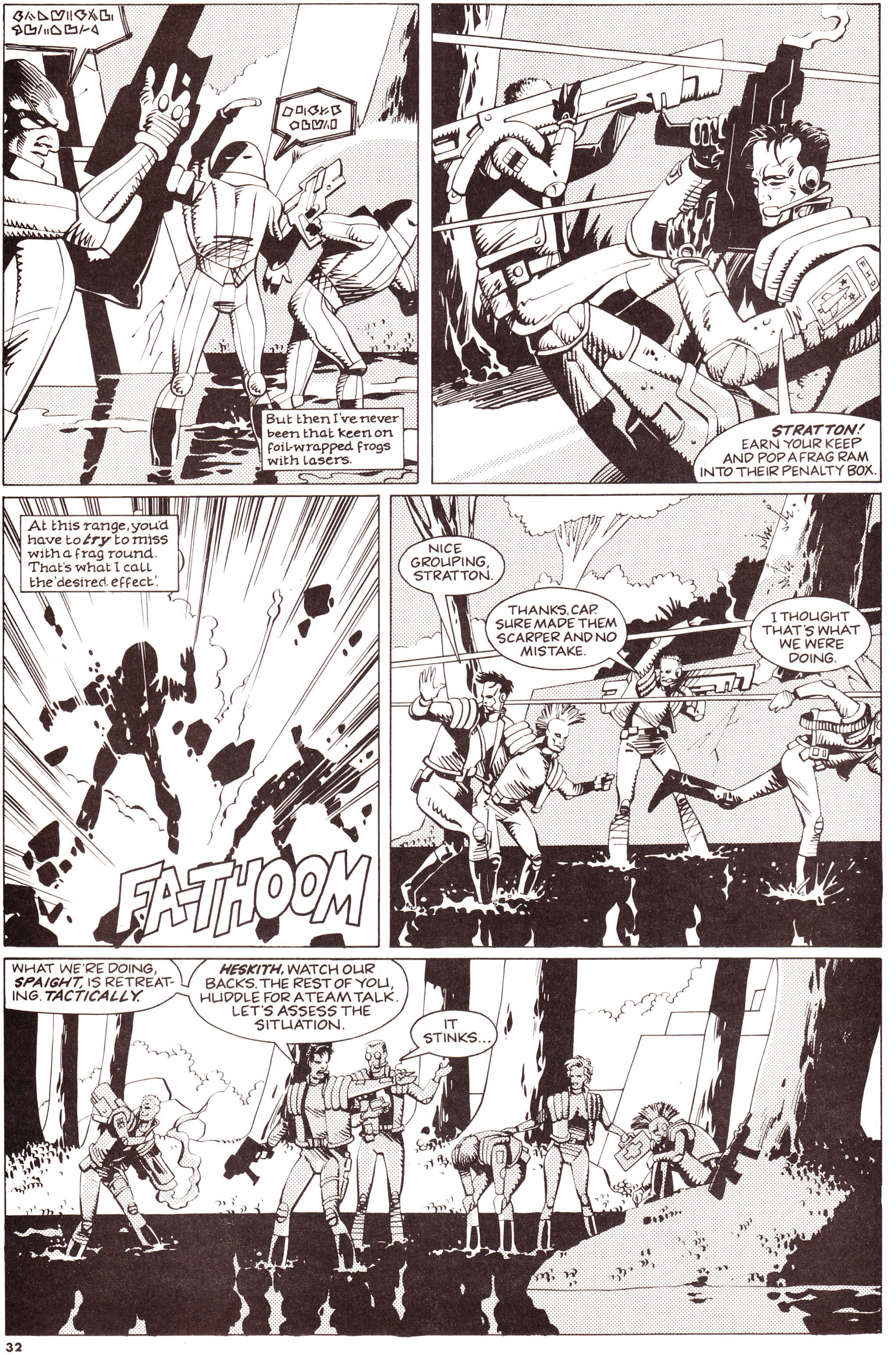
Audience Appreciation
Part Two: 56%, Part Three: 57%, Part Four: 54%.

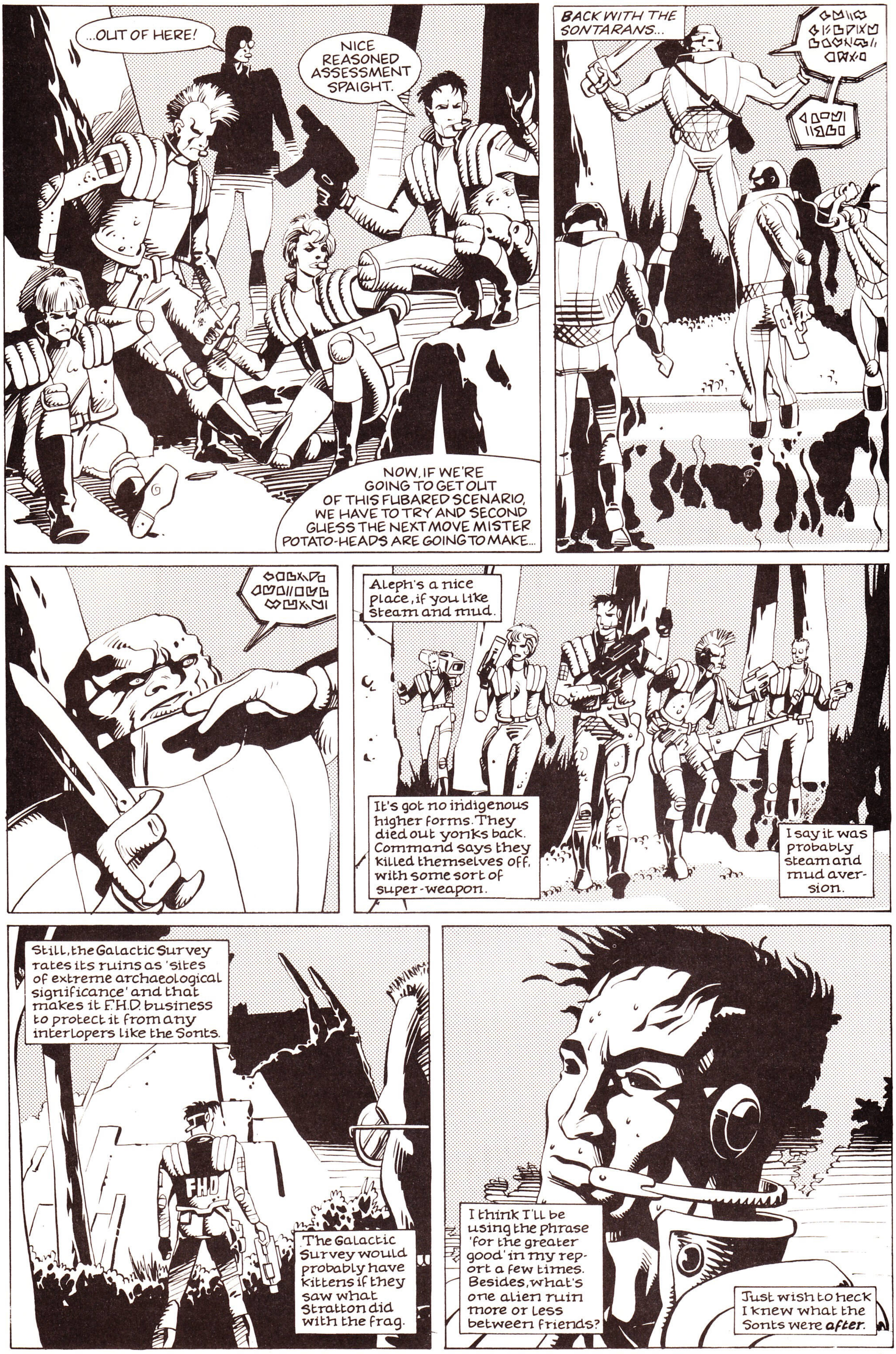

To: Foreign Hazard Duty *Trenchant* From: F.H.D. Command Depot, Rigel. Captain's Eyes Only.
F.H.D
Proceed light by six to *Aleph 777* (Deneb Sector) and investigate reports of foreign hazard in equatorial region. Despatch ends.

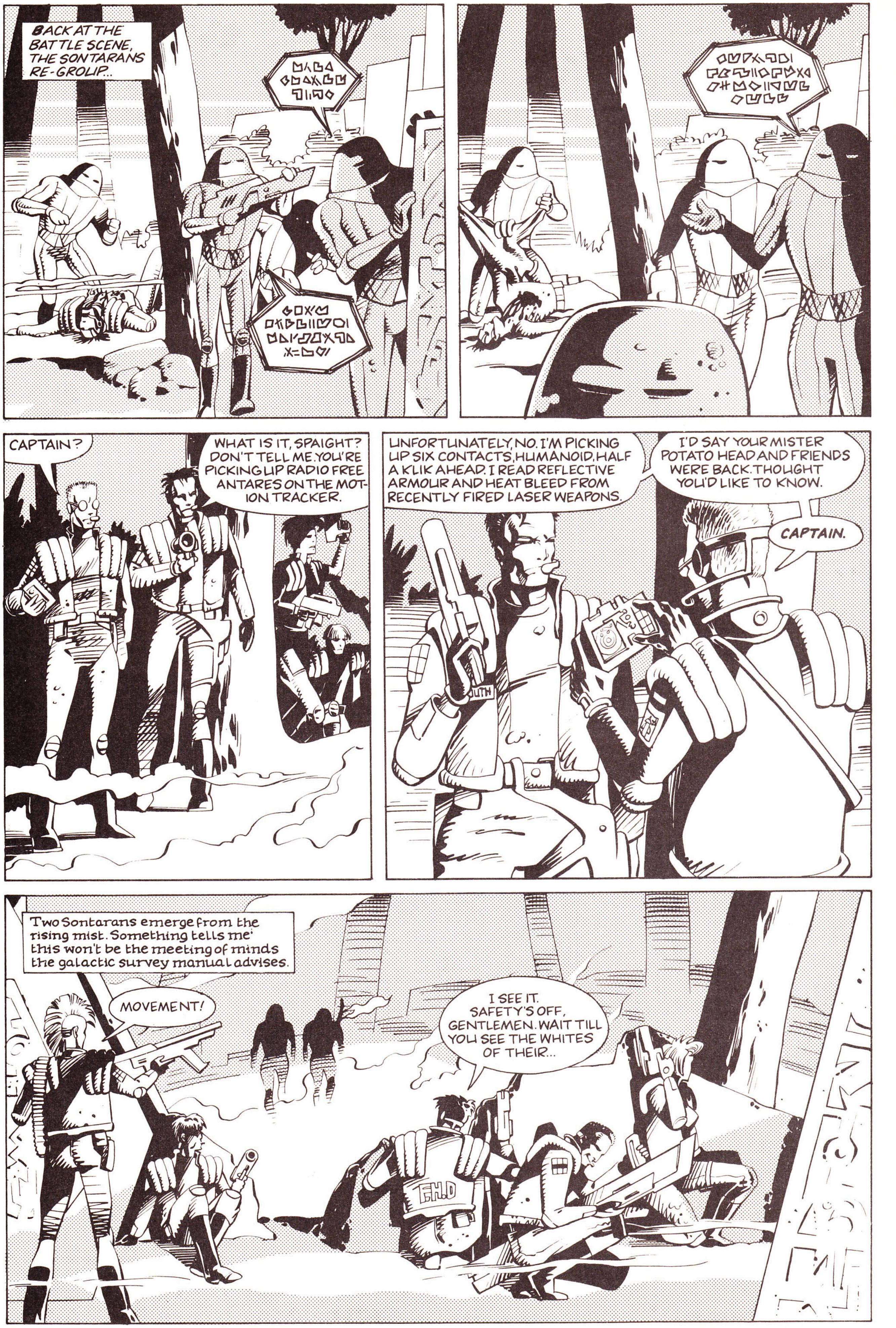
CONFLICT OF INTERESTS

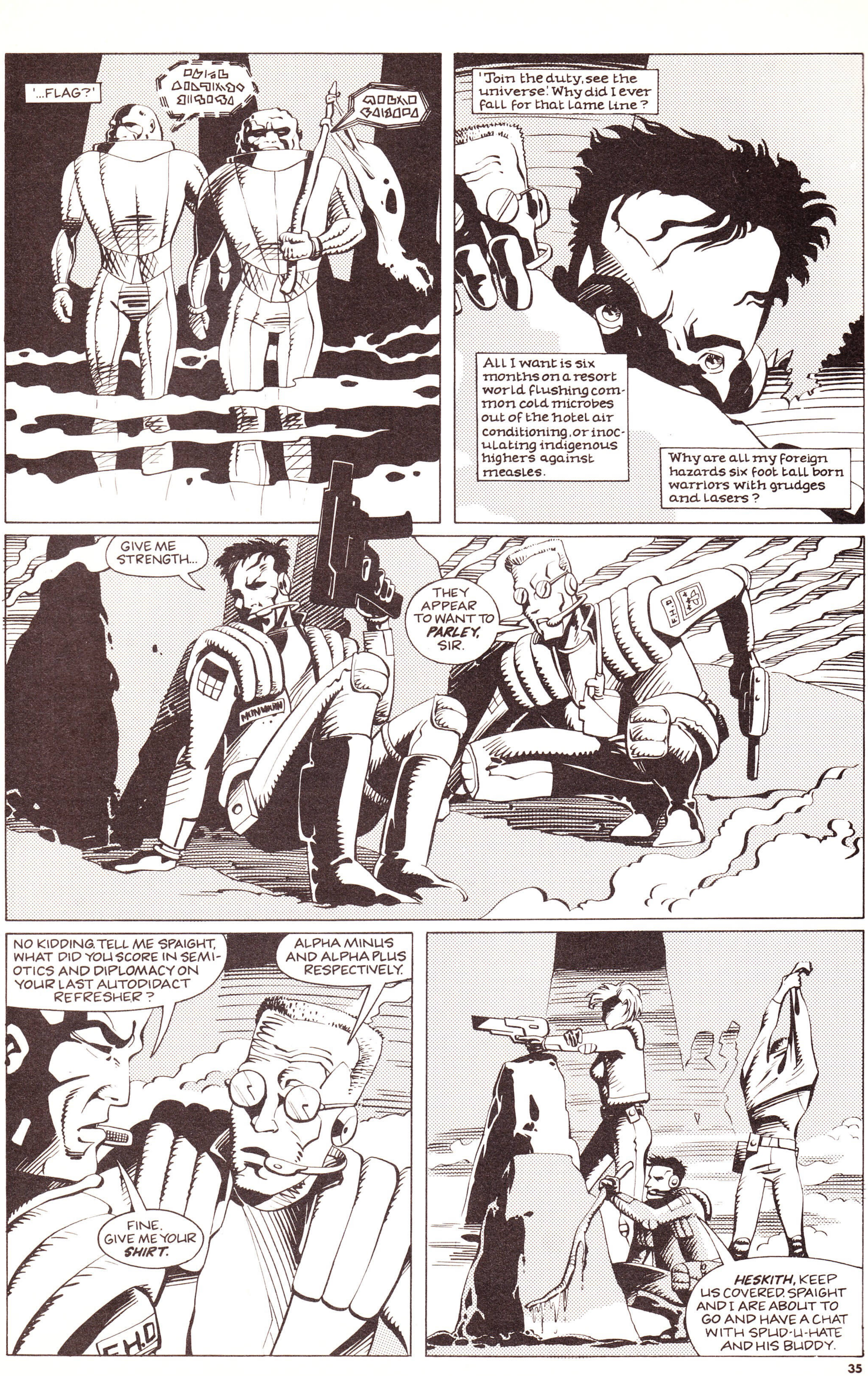
-A TALE OF THE F.H.D. BROUGHT TO YOU BY DAN ABNETT (SCRIPT), RICHARD WHITAKER (PENCILS), CAM SMITH (INKS) CAROLINE STEEDEN (LETTERS) AND EDITED BY JOHN FREEMAN.

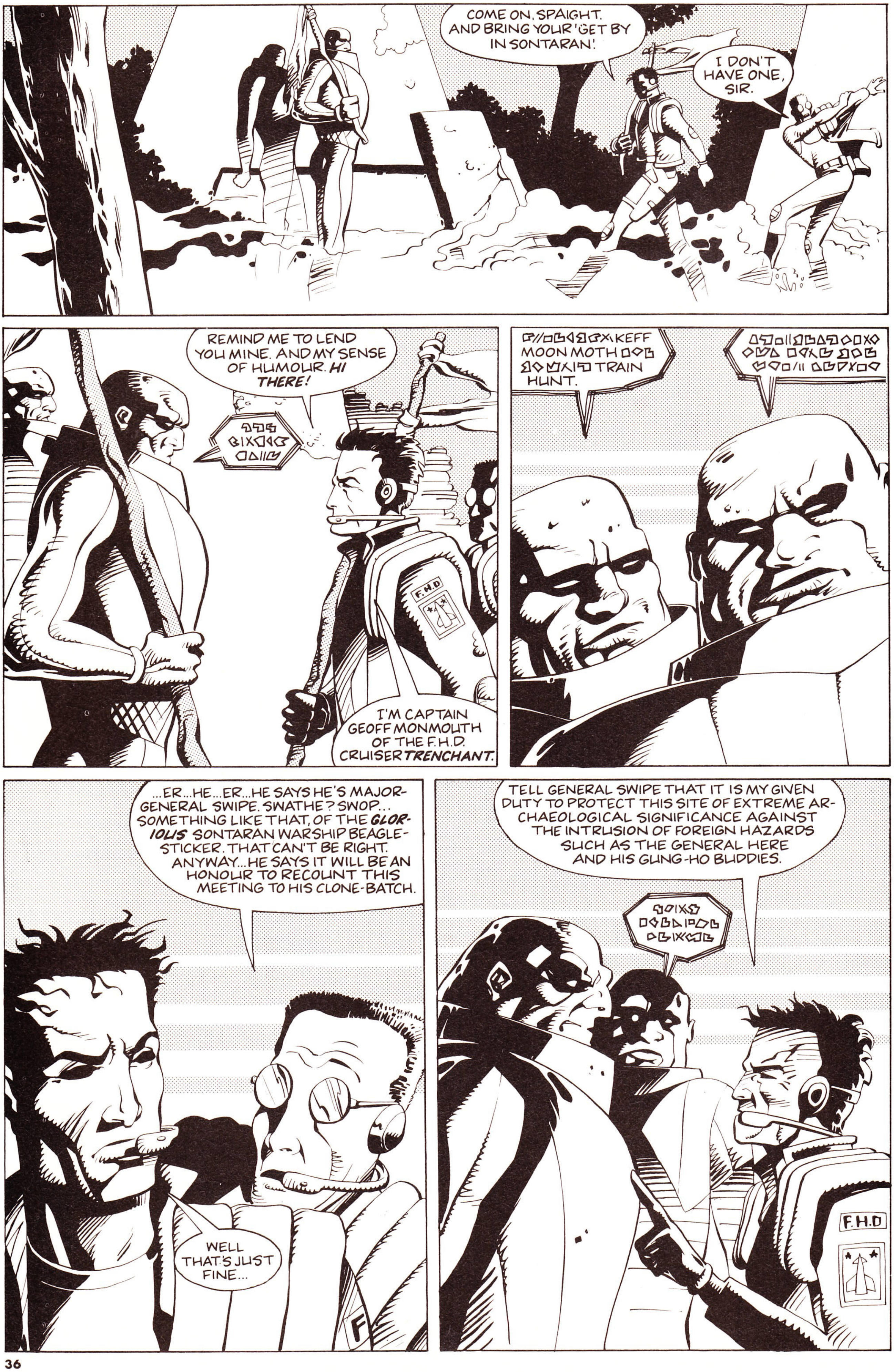

F.H.D. Command have a way with words, and the way is *euphemistic*.
'Foreign Hazard'? Try 'fireteam of elite Sontaran Infantry.' I always like to know what I'll be getting the boys into, and F.H.D. Command never helps out with much of a hint.
FALL BACK! FALL BACK IN TWO'S! SURPRESSING FIRE! GET WITH IT, BOYS!
F.H.D
F.H.D
There's a saying in the F.H.D. that goes 'Sontarans-can't live with 'em, can't shoot 'em.'
I dispute the latter half of that statement.

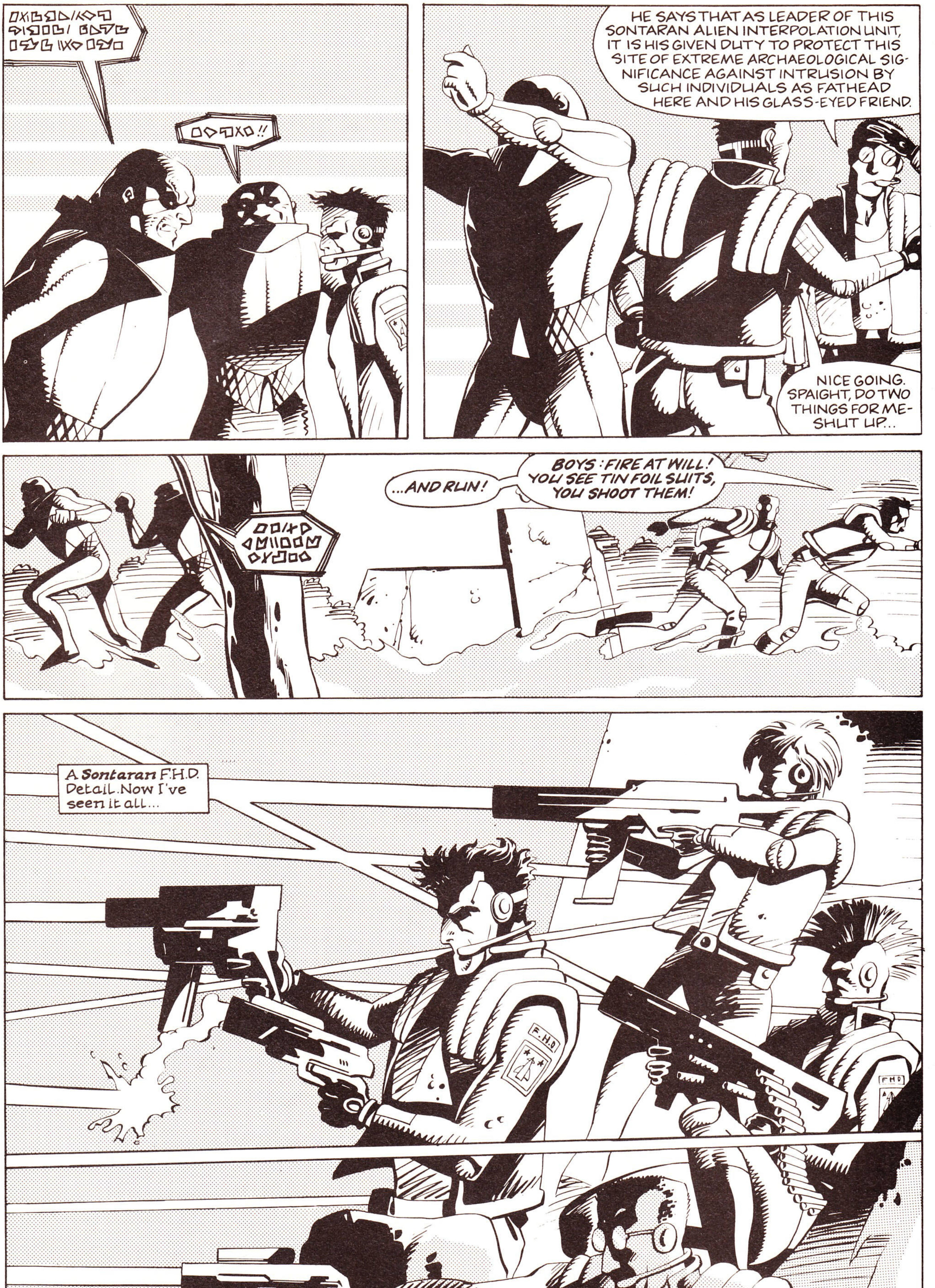

But then I've never been that keen on foil-wrapped frogs with lasers.
STRATTON! EARN YOUR KEEP AND POP A FRAG RAM INTO THEIR PENALTY BOX.
At this range, you'd have to try to miss with a frag round. That's what I call the 'desired effect'.
FA-THOOM
NICE GROUPING, STRATTON.
THANKS, CAP. SURE MADE THEM SCARPER AND NO MISTAKE.
I THOUGHT THAT'S WHAT WE WERE DOING.
WHAT WE'RE DOING, SPAIGHT, IS RETREATING. TACTICALLY.
HESKITH, WATCH OUR BACKS. THE REST OF YOU, HUDDLE FOR A TEAM TALK. LET'S ASSESS THE SITUATION.
IT STINKS...


...OUT OF HERE!
NICE REASONED ASSESSMENT SPAIGHT.
NOW, IF WE'RE GOING TO GET OUT OF THIS FUBARED SCENARIO, WE HAVE TO TRY AND SECOND GUESS THE NEXT MOVE MISTER POTATO-HEADS ARE GOING TO MAKE...
BACK WITH THE SONTARANS...
Aleph's a nice place, if you like steam and mud.
It's got no indigenous higher forms. They died out yonks back. Command says they killed themselves off, with some sort of super-weapon.
I say it was probably steam and mud aversion.
Still, the Galactic Survey rates its ruins as 'sites of extreme archaeological significance' and that makes it F.H.D. business to protect it from any interlopers like the Sonts.
FHD
The Galactic Survey would probably have kittens if they saw what Stratton did with the frag.
I think I'll be using the phrase 'for the greater good' in my report a few times. Besides, what's one alien ruin more or less between friends?
Just wish to heck I knew what the Sonts were after.


BACK AT THE BATTLE SCENE, THE SONTARANS RE-GROUP...
CAPTAIN?
WHAT IS IT, SPAIGHT? DON'T TELL ME. YOU'RE PICKING UP RADIO FREE ANTARES ON THE MOTION TRACKER.
UNFORTUNATELY, NO. I'M PICKING UP SIX CONTACTS, HUMANOID, HALF A KLIK AHEAD. I READ REFLECTIVE ARMOUR AND HEAT BLEED FROM RECENTLY FIRED LASER WEAPONS.
I'D SAY YOUR MISTER POTATO HEAD AND FRIENDS WERE BACK. THOUGHT YOU'D LIKE TO KNOW.
CAPTAIN.
Two Sontarans emerge from the rising mist. Something tells me this won't be the meeting of minds the galactic survey manual advises.
MOVEMENT!
I SEE IT. SAFETY'S OFF, GENTLEMEN. WAIT TILL YOU SEE THE WHITES OF THEIR...
F.H.D

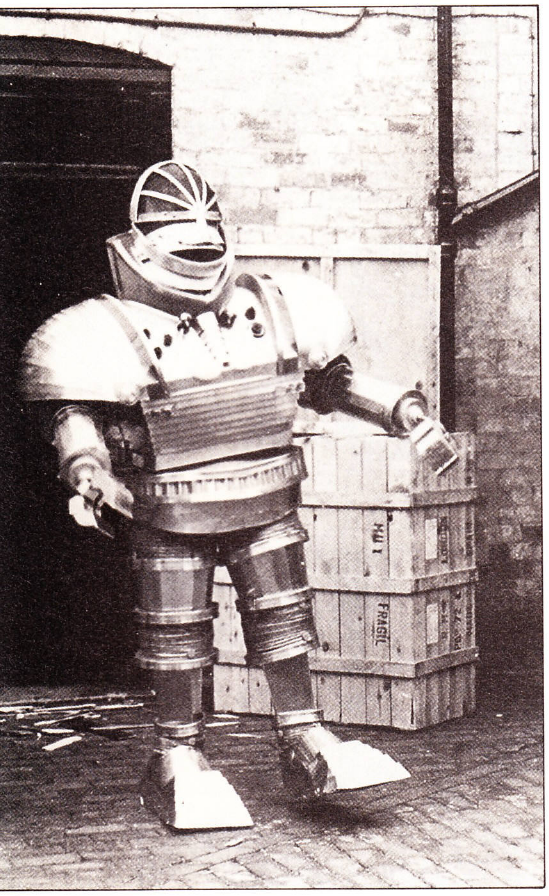

'...FLAG?'
'Join the duty, see the universe! Why did I ever fall for that lame line?
All I want is six months on a resort world flushing common cold microbes out of the hotel air conditioning, or inoculating indigenous highers against measles.
Why are all my foreign hazards six foot tall born warriors with grudges and lasers?
GIVE ME STRENGTH...
THEY APPEAR TO WANT TO PARLEY, SIR.
F.H.D
NO KIDDING. TELL ME SPAIGHT, WHAT DID YOU SCORE IN SEMIOTICS AND DIPLOMACY ON YOUR LAST AUTODIDACT REFRESHER?
ALPHA MINUS AND ALPHA PLUS RESPECTIVELY.
FINE. GIVE ME YOUR SHIRT.
F.H.D
HESKITH, KEEP US COVERED. SPAIGHT AND I ARE ABOUT TO GO AND HAVE A CHAT WITH SPUD-U-HATE AND HIS BUDDY.


COME ON, SPAIGHT. AND BRING YOUR 'GET BY IN SONTARAN'.
I DON'T HAVE ONE, SIR.
REMIND ME TO LEND YOU MINE. AND MY SENSE OF HUMOUR. HI THERE!
I'M CAPTAIN GEOFF MONMOUTH OF THE F.H.D. CRUISER TRENCHANT.
KEFF MOON MOTH TRAIN HUNT.
...ER...HE...ER...HE SAYS HE'S MAJOR-GENERAL SWIPE. SWATHE? SWOP... SOMETHING LIKE THAT, OF THE GLORIOUS SONTARAN WARSHIP BEAGLE-STICKER. THAT CAN'T BE RIGHT. ANYWAY...HE SAYS IT WILL BE AN HONOUR TO RECOUNT THIS MEETING TO HIS CLONE-BATCH.
WELL THAT'S JUST FINE...
TELL GENERAL SWIPE THAT IT IS MY GIVEN DUTY TO PROTECT THIS SITE OF EXTREME ARCHAEOLOGICAL SIGNIFICANCE AGAINST THE INTRUSION OF FOREIGN HAZARDS SUCH AS THE GENERAL HERE AND HIS GUNG-HO BUDDIES.
F.H.D
F


HE SAYS THAT AS LEADER OF THIS SONTARAN ALIEN INTERPOLATION UNIT, IT IS HIS GIVEN DUTY TO PROTECT THIS SITE OF EXTREME ARCHAEOLOGICAL SIGNIFICANCE AGAINST INTRUSION BY SUCH INDIVIDUALS AS FATHEAD HERE AND HIS GLASS-EYED FRIEND.
NICE GOING. SPAIGHT, DO TWO THINGS FOR ME- SHUT UP...
...AND RUN!
BOYS: FIRE AT WILL! YOU SEE TIN FOIL SUITS, YOU SHOOT THEM!
A *Sontaran* F.H.D. Detail. Now I've seen it all...
F.H.D
F.H.D
Sontarans-can't live with them...

DIRECTING WHO

On Video



Whilst *Robot*, one of the latest BBC Video releases, marked the beginning of Tom Baker's long association with *Doctor Who*, for Christopher Barry it was simply the latest in a series of milestone stories he directed for the programme. Having handled a regeneration story before, (*Power of the Daleks* in 1966) I asked him what his feelings were on ushering in another new era for *Doctor Who*.

"Tom was such a different personality, though like Patrick Troughton, he had great humility at coming to the rôle. He always told the story that he'd been plucked off a building site but of course he'd had an actor's training before that. He was obviously thrilled and was such a wild person in so many ways. He was a vivacious, quick moving and quick thinking person – always darting about all over the place.

"In the matters of the hat and the scarf and the general tomfoolery, no pun intended, Tom was very quick witted, sight and verbal gags often came to him. He would put up ideas only to have me knock them down, or knock them down himself, realising they weren't so good after all.

"In the first episode it was obviously important to introduce the new character and there was all that stuff in the lab where he offers people jelly babies and crushes bricks with his hand."

One of the serial's most striking and original visual embellishments are the scenes showing the robot's splintered vision of the world around it. This effect, first seen in Part One, was devised by Christopher and achieved through use of a sheet of mosaic mirror. I reminded him of the Dalek point of view shots he had used to great effect on *Power of the Daleks* and asked if this was an angle he actively explored on the show.

"Well, I thought it was an interesting idea to make it subjective from the robot's point of view. I think with both *Power of the Daleks* and *Robot* it helped with menace. Something's got you in its sights so watch it! In *Robot* Lis Sladen's character was fond of the robot and had a rapport with it. Therefore by becoming subjective with it you could get into the creature's head, and you had feelings for it because it felt for Lis Sladen."

The biggest difficulty the production suffered was a highly disruptive strike.

"I tried to shoot the scenes in the studio without everybody feeling rotten about working while the electricians were on strike. We asked ourselves if we were blacklegging and there was very much that sort of attitude. We were told that on no account must we move anything that the electricians should move. I remember there was this great aluminium ladder which was about twelve feet tall right in the middle of the laboratory set. I tried to shoot round it, pretending it was part of the props. Nothing worked, it was all miserable and we couldn't finish anyway. When we reviewed it and the opportunity came for a remount Barry and I were very happy to start all over again and have a second crack at it."

Did Tom Baker use this as an opportunity to refine his character of the Doctor?

"No, I don't think so. It was just a strict remount – we didn't change anything. I think we went ahead and did Part Two and came back to Part One. It's the only case I remember of a *Doctor Who* story I did being remounted."

The complexity of the CSO work on *Robot* dictated that a whole extra day be allocated for such effects. Did the extensive location work make matters more complicated?

"All the locations were done at the BBC's technical training school at Wood Norton near Evesham. It was all done on the new lightweight cameras which meant the CSO stuff could be done with a video background. It actually made things much easier technically because it meant you didn't get the juddering between the foreground pass and the background film."

The appearance of the rather unconvincing model tank at the end of Part Three prompted me to ask whether Christopher felt the script was too demanding of the available effects.

"I didn't think it was although I was very distressed about the model tank. I had wanted a proper tank and I was told we couldn't afford one. In that case why the hell was it in the script? The production associate had passed the script and budgeted for it so I was very annoyed about that. I tried to make it work and now I wish I hadn't. I probably should have cut it out."

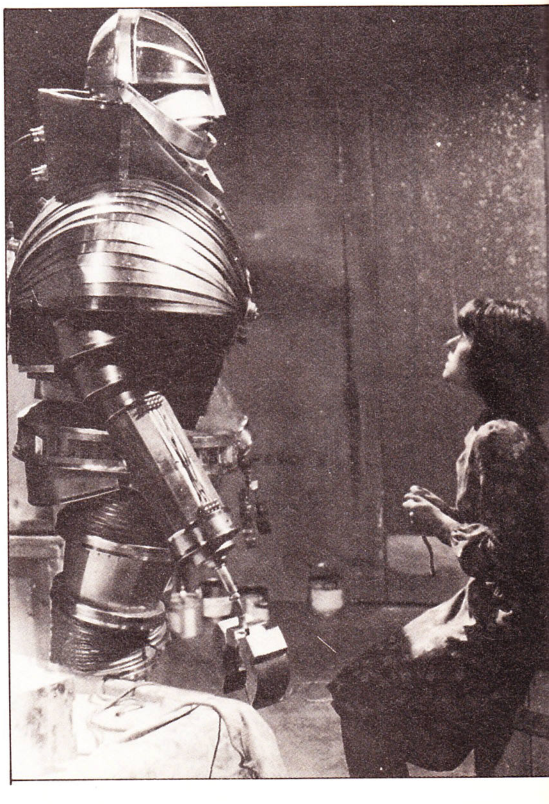
With *Robot* being the third Christopher Barry story released on video so far I asked him how he felt about his work being viewed again after so long.

"I think it would be nice if directors were given some kind of token appreciation of the work they did all those years ago. As staff directors I think there's all the more reason they should give us a copy of the video! Most authors get given copies of their books."

Does he worry that the video buying public will judge *Robot* by today's standards?

"Well, there has been criticism of some of the CSO work," he declares. "We had a lot of problems with the reflective surfaces of the Robot itelf. They sometimes became transparent and 'showed through' whereas today they'd be able to get round that. Otherwise, I think the story will stand up well."

Marcus Hearn



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CAMPAIGNS

As much as I agree that the BBC should listen to licence payers and cater for their needs, I feel that attempting to sue the BBC will only succeed in alienating *Doctor Who* fans. The BBC and the press will only see this as a ridiculous ploy by odd science fiction fans. The previous attempt at action, in the form of a mass 'phone-in, was also carried out with the aim of annoying the BBC.

Surely what is needed is a show of *support* for the BBC, and concern for the programe's future, not further destructive plots? What will this action give the fans? Would the BBC be forced to pay compensation to every fan, or to produce the programme by order of the High Court? The raffle for props from the series (see **DWM 180**) is a very cleverly engineered scheme. I hope that fans will look past this offer, and see the possible consequences of this action before sending their money for tickets.

I suggest a well-organised campaign in the form of a demonstration outside BBC Television Centre would be a better move, not with the intention to block or harass entrants to the building, but simply to show that we care for the programme and are concerned for its future. If after such efforts the BBC still failed to respond, then more drastic action may be the last chance for the series, but please, a last concerted supportive effort first.

Chris Petts,
Selly Oak,
Birmingham

More information on the 'Save the Doctor' campaigns in Gallifrey Guardian. *Do the rest of you think less-extreme measures are the course to take, or are the 'elder statesmen' right? Let us know.*

OUR NEW ADVENTURES...

I'd just like to say as a *Who* fan who departed the UK and thus the series at the end of Season Eighteen and has returned to Season Twenty-Six, catching up bit by bit, video by book, **DWM** has proven to be my most anticipated purchase each month. I particularly enjoy *Controversy Corner* and Gary Russell's always interesting opinions. As a long-time comics fan, I have been delighted to see the Seventh Doctor and Ace in strips that are not only well-written but also exceedingly well drawn. Hats off to Arthur Ranson, Lee Sullivan, Mark Farmer, Mike Collins, Steve Pini and most recently Richard Whitaker.

The fact that they are all fairly stylised would seem to preclude any criticisms of non-resemblance. The various styles result in some marvellous moments of story-telling, the comics equivalent of a good camera shot in the series. I have also enjoyed each and every *Brief Encounter*, except perhaps for Paul Cornell's Davros, the ending of which I found a little too pat. All his other work however really makes me look forward to *Revelation*.

More please, especially strips from Andrew Cartmel: the Seventh Doctor on Gallifrey, perhaps?

Hugh David,
Address Unknown

Lots of plans for both the Brief Encounters *and the comic strips this year, with contributions from both Cornell and Cartmel, as well as Dan Abnett. Later this year will also see the return of artist John Ridgway.*

I love what you're doing with the comic strip recently, the only thing I don't like is the absence of his question mark sweater. I like that sweater! Otherwise, you're doing a fine job, and is there any chance you could show the new UNIT insignia in detail?

E. Bernhard Warg,
Philipsburg,
USA

Certainly can - try page 43 of our Winter Special: UNIT Exposed *where all is revealed in colour!*

... AND THEIRS

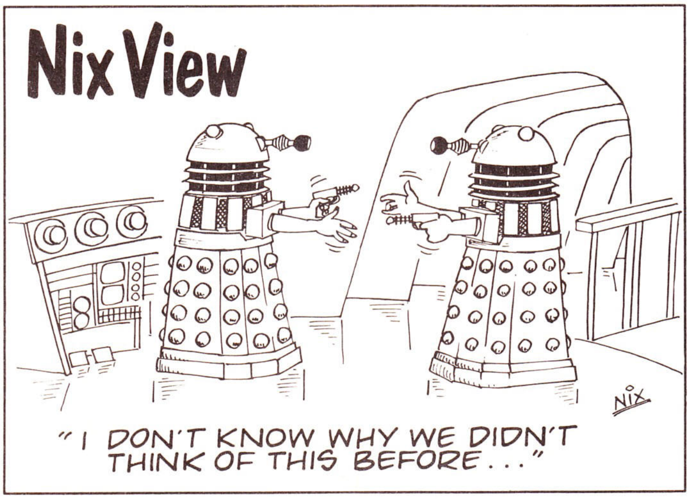
I have greatly enjoyed the first three *Timewyrm* books and can predict that *The New Adventures* series will continue for years, judging by their quality.

John Peel's contribution is probably the weakest so far, but it is a good book and just what I like to see in a *Doctor Who* story. The bad points in *Genesys* are of course the overdose of you-know-what and the *Paradise Towers* error. Other than that it's okay, although not as good as his other books. *Exodus* is absolutely brilliant. I loved it from start to finish, I'm surprised the BBC haven't done something like this. It was a nice surprise to see the War Lords again; I never suspected that it was them behind it all. Finally, *Apocalypse*, with almost no faults at all. I didn't enjoy it so much at the start, but around the middle I really got interested. I liked the idea of the Timewyrm going back in time to the Doctor's second incarnation and catching the little girl. I have not yet read *Revelation* by Paul Cornell but your interview with the author (**DWM 178**) makes me think I can expect a good 'last episode'.

Henry Mead,
Whittlesey,
Cambs

Having just read *Timewyrm: Exodus* I felt compelled to write and say what a good novel it is. However I have just re-read **DWM 178** and have noticed a disturbing trend in the books: including past Doctors.

Surely *Doctor Who*'s strength lies in each Doctor being different from the others and



"I DON'T KNOW WHY WE DIDN'T THINK OF THIS BEFORE..."

having past Doctors appear occasionally adds to the mystique. However, as the saying goes, familiarity breeds contempt and so if past Doctors appear too often, they lose their effect. Moreover, in *Genesys*, their appearances are superfluous and should have been dispensed with. It is important that I state that these novels are of exceptional quality and apart from this minor gripe, worthy additions to the *Who* legend.

Huw Davies,
Newport,
Gwent

Whilst the series is off the air, most people seem quite pleased by the new adventures both we and Virgin are providing. Keep your views and suggestions on all of these coming in.

CONFUSED

I just had to write to say how much I enjoyed the *Collectors' Corner* in **Issue 180**, but I have to admit to being a bit confused over the record by Blood Donor *Doctor ?*. I actually have this in my collection but I didn't recognise the cover that you printed. I checked and found that my copy turns out to be the B side of *Who Is The Doctor* by Jon Pertwee. Do I have something strangely different here or what? Many thanks for printing the words by the way... I never could figure out half of what they were singing. It really does have quite a catchy tune - or have I just been playing it too often to recognise its naffness?

Jeanette Napier,
Glagow,
Strathclyde

You've definitely been playing it too often! Your version is a mid-Eighties re-issue, produced with the American market in mind, although nowadays it is just as hard to find as the original. And now back to a regular bone of contention.

TWO PART PRICING

Has Gary Russell gone mad? In his review of the latest BBC Videos (**DWM 179**), he suggests that *Black Orchid* and *Earthshock* be paired for their video release. If this was to happen it would mean another double pack video of only six episodes being sold at £20.00.

I feel that if the two episode stories (*The Edge of Destruction, The Rescue, Black Orchid, The King's Demons* and *The Awakening*) are to find their way onto the shelves then there is only two ways this could be done.

1) Each story is released on it's own for a price of, for example, £5.99

2) The five stories are released in a double video pack with five episodes per tape, similar to *The War Games* release.

The above are only ideas, other readers might have their own suggestions.

Stephen Moore,
Basingstoke,
Hants

Well, of course Gary Russell is mad, but that's beside the point. Bearing in mind that the BBC recently released the sixty minute Blackadder's Christmas Carol *at £8.99, that would be the lowest price we could perhaps expect two part stories to come out for. The lack of double-pack six-parters this year is a response to complaints from fans, but if this practice continues the BBC will release nothing but four parters until they have run out. Then there will only be the more expensive six parters to release anyway! Any one got any other thoughts on this? Meanwhile, here's someone who is...*

IN DEFENCE OF BBC VIDEO

Regarding BBC Video - this branch of BBC Enterprises really is one of the few BBC departments almost beyond any criticism. They're releasing an average of one *Doctor Who* per month, from a variety of Doctors. The choice of stories so far has been inspired, for the most part, and the recent policy decision to release stories totally complete and unedited is an excellent one.

Some people have chosen to whinge and moan about six-plus episode stories being released in twin-packs. As far as I'm concerned if this is the only way these longer stories are going to get released, I welcome them with open arms.

Richard Yardley,
Sutton,
Surrey

ADDITIONAL INPUT

Issue 180, *Power of the Daleks* Fact File: The Doctor did not take the dagger and Dalek key from his pocket, but from an old sea chest.

Issue 181, Conventions...: Jennie Linden played Barbara in the movie *Doctor Who and the Daleks*. **Issue 181, On Set - *The Moonbase*:** Recording the seriall took place exactly a week prior to transmission, starting February 4th 1967. Erick Siday should be Eric . . **Issue 181, The Doctor Who Comic Strip: DWM 85** reprinted the second part of *Skywatch 7* from the 1981 DWM Winter Special. **Issue 181, Talking To Tom Baker:** *Robots of Death* is missing from the BBC Video list.

181,Off The Shelf: The artist on all the recent *Blake's 7* video covers is Barry Jones, not Andrew Skilleter.

Winter Special - UNIT Exposed, Who, What, When: Apart from the first line, *The Three Doctors* extras list is above *The Time Warrior*.

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DATA COILS

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THE DOCTOR WHO INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

Nostalgia

TERROR OF THE VERVOIDS

Gary Russell boards a ship full of your memories of this 1986 adventure . . .

The Doctor (Colin Baker) takes steps to prove his innocence on board the Hyperion III. Photo © BBC

"For part one I was not able to watch at home. My Dad wanted me to go to a DIY shop with him. I had to go although I knew I would miss my favourite programme. Just when I thought my world had ended, I realised that this shop sold televisions. Yes, they had them turned on and yes, BBC1 was showing. So I sat on the floor in front of one and didn't move – much to the frustration of my Dad!"
Stewart Pinnock, Vauxhall, London

The Trial has recommenced. Peri is dead and a dejected Doctor begins to present his defence with an adventure from his future.

On the Matrix screen is the space cruiser *Hyperion III* preparing to travel between Mogar and Earth, carrying a consignment of Mogar's precious metals. Crew and passengers are settling in and two Mogarians in their protective clothing – safe from oxygen which is an anathema to them – are talking together in their indecipherable language.

Amongst the humans is Professor Sarah Lasky. Her luggage has gone astray. Despite the Stewardess Janet's apologies, Lasky is furious. Security Officer Rudge tells Lasky that she is holding her key upside down – she is in cabin 9 not 6!

That cabin belongs to a Mister Grenville. As he goes to his room the elderly Mister Kimber rushes over and greets him enthusiastically. He claims he met Grenville some years back when the latter was investigating shortages on Stella Stora. Kimber also says his name was Hallet. Grenville brusquely says his name *is* Grenville and he's never been to Stella Stora.

The Mogarian metals are being placed in the *Hyperion III*'s Cargo Bay. Grenville steals a uniform and leaves the ship with the work party.

In the TARDIS the Doctor is exercising. His companion Mel is berating him over the size of his girth and forcing him to drink carrot juice!

"The highlight of the serial was undoubtedly the introduction of Bonnie Langford's Mel character. Admittedly not refined to the standards of her performance in Sylvester McCoy's first season, and with the nauseating health/fitness aspect too dominant, the essence of a wonderful creation was evident. Melanie Bush was very much the exaggeration of the stereotype which is associated with the actress. Only Bonnie Langford could execute the role to perfection, and indeed she did it justice, creating an inspired contrast to Nicola Byrant's Peri"
Andrew Setchfield, Chingford, London

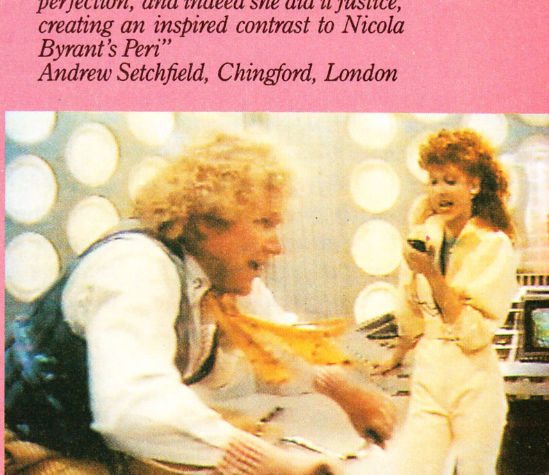

Image © BBC.

Mel (Bonnie Langford) finds herself trapped with the Vervoids during the vionesium fight sequence in the final part of *Terror of the Vervoids.* Photo © BBC

Hyperion Communications Officer Edwardes spots the TARDIS on his detectors. Unable to understand Atza, one of the Mogarians, Janet requests that he use his translator and the Mogarian asks why there has been a delay in leaving Mogar. Janet explains they have been held up by another Mogarian boarding late. Edwardes is stunned by an unseen visitor.

The Doctor and Mel receive a mayday requesting their presence on the *Hyperion III*. Seconds after landing they are arrested.

The *Hyperion*'s Commodore, Travers, decides that whoever attacked Edwardes wanted to send a secret message somewhere. The Doctor and Mel are brought in. The Doctor explains that the message was directed deliberately to him.

A Mogarian, Enzu has broken into Lasky's hydroponics section and steals some Demeter seeds, although inadvertently letting lights shine.

> *"My most memorable moment was when the light shone into the hydroponic centre, making the plants glow and later crack open. I wondered how the Doctor was going to deal with them. I knew they were going to be nasty. It frightened me to death, at the time!"*
>
> *Jonathan Tooke, Norwich, Norfolk*

In the Lounge Mel suggests getting a passenger list to see if there are any familiar names. Watching them is Enzu. Whilst the Doctor tries to get a list from Janet, a guard stands outside a cabin, marked Isolation Room. Lasky's assistant Bruchner, dressed like a surgeon, goes in.

Mel has gone exploring and Security Officer Rudge escorts her to the gymnasium. There, Rudge shows Mel how to hear music on headphones whilst she and Lasky exercise. Seconds later, Doland, Lasky's other assistant bustles in saying the hydroponics area has been broken into. As Lasky and Doland hurry away, someone passes Mel a message via her headphones.

Image © BBC.

Rudge has provided the Doctor with a passenger list but no names are familiar. Mel tells the Doctor that their friend wants to meet them in cabin 6!

Doland assures Lasky that the pods are safe. Bruchner has discovered the missing Demeter seeds.

Cabin 6 is empty. And wrecked. All the Doctor can find is one shoe.

A Vervoid stands over the unfortunate Mister Kimber in Cabin 8. Photo (c) BBC

Rudge tells Commodore Travers that ther has been an incident in the Waste Disposal Unit. Evidently a body has been thrown into the pulveriser. All that remains is a shoe and when the Doctor and Mel arrive, they produce the matching one from cabin 6. Rudge says 6 was occupied by Grenville. The Doctor thinks it was him who sent the message.

Later, the Doctor believes the mystery is over. Mel tells the Doctor about Doland and Lasky's conversation regarding the hydroponics centre. The Doctor is not interested but suggests Mel go and investigate if she wants to.

Back in the Court Room the Doctor says he viewed this segment earlier but it was not like that! The Valeyard asks the Doctor if he is suggesting the Matrix has been tampered with.

> *"It came across to me that the Time Lords who were questioning the Doctor were all evil. I had no time for them – how dare they threaten my Doctor! (I was only 9)"*
>
> *Stewart Pinnock, Vauxhall, London* ▶

Mel is investigating the Cargo Bay when Edwardes discovers her. He agrees to show her around but as he opens the gate on the hydroponics area, he is killed by a massive charge of electricity which sends bright light everywhere. Reacting to this, the pods split open and something bursts out. Mel runs straight into two guards. One goes to find Edwardes whilst the other escorts her away. The first guard discovers Edwardes' body, looks round and gasps in horror . . .

> *"It was Saturday tea-time, all the family were watching. The atmosphere was tense – grisly murders, a multitude of questions. But now, one could relax. Edwardes was simply leading Mel into the hydroponics area. He casually places his hand on the gate, and suddenly there is a shower of sparks and a cacophony of screams as he is electrocuted. I dropped my cream bun with shock! There had been no warning or build-up – it was horribly good".*
> *Richard Thacker, Matlock, Derbyshire*

Image © BBC

In the gym the Doctor and Lasky are interrupted by Rudge, who escorts the Doctor to the Bridge. Mel's explanation of the events in the hydroponics area are heard. Then a report comes in, Edwardes' and the guard have vanished.

Exploring the hydroponics area Enzu finds a strange leaf. He is then disturbed by Bruchner and Doland, who discover all the pods are empty. Bruchner is horrified.

The Doctor and Mel are in the lounge, discussing the Demeter seeds they found in Grenville's cabin. Travers joins his passengers as the Mogarians begin questioning a recent course change. The Doctor looks puzzled as Enzu speaks, a frown on his face. As the passengers relax, Janet provides drinks. Enzu suddenly starts retching and choking. The Doctor removes his face plate, convinced Enzu is not a Mogarian.

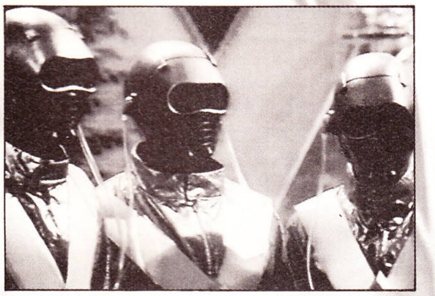

Image © BBC

He is right, but too late. It is Grenville, but Kimber again calls him Hallet. The Doctor concurs, he knew Hallet as a friend and excellent investigator. Travers wants to know how he knew Hallet was not really Enzu.

> *"When the Doctor notices the bogus Mogarian who doesn't switch on his translator, I noticed it too. I was well chuffed when it came out as an important occurrence missed by the Court."*
> *Calvin Saxby, Luton, Beds*

Mel and the Doctor realise the real danger is in the hydroponics centre. Down there, the Doctor finds a leaf identical to the one Hallet found and pods, big enough for something man sized to have broken out of!

> *"As a 12 year old I found the Trial season silly, confusing and frustrating, but* Terror of the Vervoids *has most of the better elements of the season. Despite finding the Vervoids silly I thought the story was as scary as* Doctor Who *at its best. The Veroids, cauliflowers and all, had something: a malignant intelligence".*
> *Dixie, Southampton, Hants*

Bruchner is getting hysterical over the pod's content's escape. Lasky reminds Bruchner that he is just as much a part of the team as the others.

Janet is seeing a distressed Kimber to cabin 8. After she goes Kimber finds a Vervoid in his shower and it kills him.

> *"I was 11 years old at the time and can remember hoping that some of the more likeable characters would not get killed. But most of them did, like the old man, Mister Kimber."*
> *Simon Ball, Credenhill, Hereford*

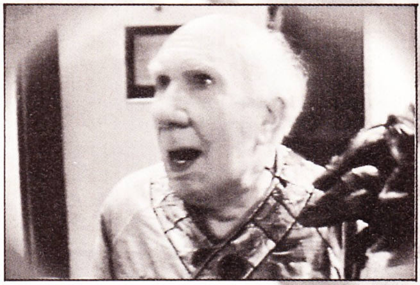

Image © BBC

The Doctor and Mel investigate the Isolation Room. As they enter the Room, they discover a coffin-like box, open it, and a young woman inside awakens. She appears to be half plant! She reaches up and screams out for them to "stop Lasky". The door behind bursts open and Lasky, Bruchner and Doland rush in and sedate her.

Doland ushers the time travellers outside, explaining that the woman is his lab assistant, Ruth Baxter, infected by an alien pollen. They are trying to get her to Earth for treatment. They are interrupted by Rudge who once again escorts the Doctor to Commodore Travers.

Image © BBC

A black hole lies ahead of the *Hyperion III*. Janet tells Rudge that Kimber has vanished. With Mel following, they enter cabin 8. There is no sign of the old man but Mel finds another strange leaf in the ventilation grille in the shower room.

> *"A moment which had me on the edge of my seat was when it was revealed that the Vervoids were stacking up all the bodies in the bulkhead. It made my skin crawl with horror. Great* Doctor Who*!"*
> *Jonathan Tooke, Norwich, Norfolk*

The Commodore decides to trust the Doctor and suggests they work together to try and solve the mysteries. Ortezo and Atza call to Rudge. Meekly, Rudge sits with them.

Doland finds Bruchner in the hydroponics centre destroying every piece of evidence he can locate of the team's work. Doland locks him in and dashes to the gym where Lasky and Mel are discussing the leaves. Lasky heads off to stop Bruchner. Left alone Mel is then alerted by voices in a nearby grille.

> *"A very vivid memory I have is when Mel puts the headphones through the ventilator grille and we hear the terrible creatures inside. The way the viewer knew that there was something lurking in the air ducts, the way that we could actually hear the voices but never see the Vervoids was really quite frightening to me at the time.* Doctor Who *was living up to its 'Behind the Sofa' tag.*
> *Matthew Link, Maidstone, Kent*

Image © BBC

Mel is suddenly assaulted, knocked out and deposited in a waste towel carriage. Seconds later the door opens and the Doctor arrives, followed by a Waste Disposal collector who takes the carriage away. The Doctor discovers the recorded message followed by Mel's assault. He dashes off to find the pulveriser and seconds before Mel is tipped into the machine, the Doctor rescues her.

Back in the gym, the tape has been removed. The Doctor heads off for a confrontation in the hydroponics area

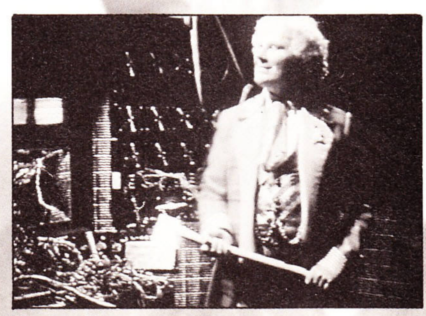

Image © BBC

whilst Mel begins an investigation of her suspects, starting with Janet's quarters.

Instead of being in the hydroponics area, the Doctor is seen on the Matrix screen in the wrecked Communications Room, axe in hand. The Doctor in the Court Room is flabbergasted, adamant that the scene never happened. The Inquisitor suggests that if the Matrix is lying, the Doctor need not continue with his apparently unreliable defence. Flustered, the Doctor continues his presentation.

Lasky attempts to reason with Bruchner, but his anger over the unleashing of the Vervoids is too great. Clubbing her down, he dashes out.

A Vervoid is wrecking Janet's room and is getting perilously close to discovering Mel. Bruchner is armed and hi-jacking the Bridge. He forces the Commodore out and locks the door. Sending the Duty Officer to get a cutting laser lance, Travers, Lasky and the Doctor discuss Bruchner's next course of action. That turns out to be replotting the course of the *Hyperion III*, right into the centre of the Black Hole of Tarsarus.

The turbulence is having an effect all over the ship. In Janet's room, Mel is horrified to find that it is having a devastating effect on the Vervoid. In pain, it clutches its head, and begins emitting noxious marsh gas. All over the ship, the Vervoids begin giving off gas, and the one in Janet's room crawls back into the ventilation ducting, giving Mel a chance to escape.

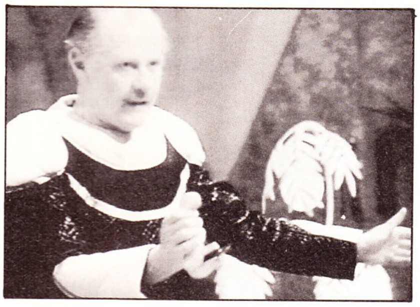

Image © BBC

The Vervoids in the Bridge ducting are directing their poisonous gas at Bruchner, and as Travers cuts through the door, marsh gas begins escaping. Inside, the overcome Bruchner falls dead. As the ship continues towards destruction, Rudge joins the Commodore and the others. Calmly he radios for help.

Unaffected by the gas, the two Mogarians step over Bruchner's prone form and begin to pilot the ship out of danger. After a few moments Rudge produces a phaser and announces that he and the Mogarians are hi-jacking the *Hyperion III*. Mel sees the Doctor's party held at gunpoint and dashes off to warn Doland and Janet. Rudge explains that the Mogarians are helping him because they want to reclaim their metals in the cargo and stop Earth gutting their planet. He is helping them for the money. The Doctor tells Travers that Rudge's hi-jack and the murders are not connected.

Mel enters the ventilation ducting and contacts the Doctor. He tells her to attack the Bridge.

Unfortunately, someone beats her to it. Atza and Ortezo have water thrown at them and it spills through to the faces underneath. They crash to the floor, dead.

When Mel's group discover this, they return to the Lounge and confront Rudge with the Mogarian faceplates. His resolve crumbles and the hi-jack is over although he escapes.

Having slaughtered the unprotected Ruth Baxter, the Vervoids are in the corridor. Rudge blindly runs straight into them. Seconds later he is another corpse.

> *"I think the Vervoids were the most frightening monsters to come out of the Colin Baker era. They were mean, ruthless, cold and looked horrible! A terrific invention!"*
>
> *Stewart Pinnock, Vauxhall, London*

Images © BBC.

Doland discovers the Doctor looking for the tape and he says there is one place Lasky could hide it – in the hydroponics centre. The Doctor and Doland arrive there and Doland then produces the tape, wiped clean. He is the murderer! Doland explains that the Vervoids are a new life form, especially bred to work for humans. A slave race! Doland tries to escape but runs into the Commodore's guards.

Having overheard all of this, the Vervoids kill the guards escorting Doland. He tries to reason with them, but to no avail. The murderer is murdered.

Travers asks Lasky and the Doctor to work together to find a solution.

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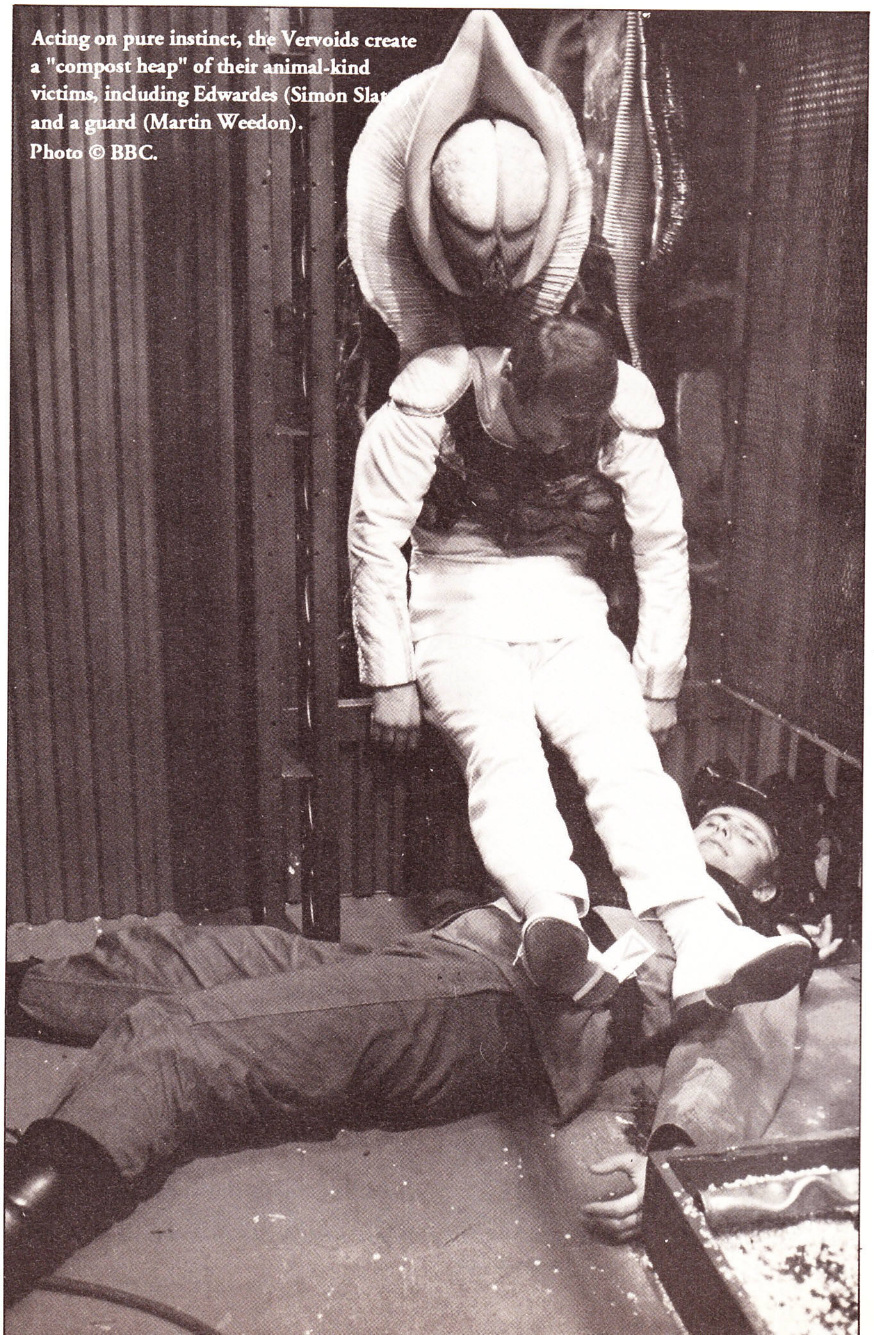

Acting on pure instinct, the Vervoids create a "compost heap" of their animal-kind victims, including Edwardes (Simon Slat and a guard (Martin Weedon). Photo © BBC.

In the Court Room the Doctor is jubilant – the Commodore has directly asked for his help – the charges of ignorant interference must be dropped now.

In the hydroponics area, the Doctor and Lasky discuss her work. Outside, the Vervoids gather and Lasky goes out to talk to them. The Vervoid Leader does not trust her, so Lasky becomes another victim.

Image © BBC

"I remember the murder plot. I was sure it was the nice looking Sarah Lasky who was behind it all. When I found out it wasn't her, I was happy. In a way I felt sorry for her. Her life's work had gone wrong. Although what she had done was wrong, you could see she was sorry. Just before she was killed, she showed great courage in confronting her mistake. I think she was naive, though, in thinking that she was safe from the Vervoids. She did not deserve to die".

Stewart Pinnock, Vauxhall, London

"I found it amusingly ironic when Lasky refers to people objecting to the discovery of fire. The Doctor was there when Ian Chesterton invented it and people did *object!"*

Calvin Saxby, Luton, Beds

"I didn't realise until several years later that the person who played the independent Professor Lasky was Honor Blackman who played Cathy Gale from another of my favourite shows, The Avengers.*"*

Simon Ball, Credenhill, Hereford

All over the ship, the Vervoids are attacking.

"My little sister cheered when the man in the pulveriser room pushed a Vervoid into it. She then started crying when he, too, died seconds later."

Calvin Saxby, Luton, Beds

Image © BBC

In the ventilation bulkhead, the Doctor and Mel discover the human compost heap. Later on the Bridge the Doctor has a plan. Vionesium, the Mogarian metal in the cargo hold, is like magnesium. It gives off a very bright light when exposed. The Vervoids are attacked with vionesium. The bright light brings on rapid cellular growth, aging them to withered brown, dead leaves in seconds. As the last Vervoid dies, the threat is over.

Mel and the Doctor say goodbye to Janet and Travers and enter the TARDIS.

In the Court Room, the Doctor's jubilation is cut short. The Valeyard cites Article Seven of Gallifreyan Law – the Doctor has wantonly destroyed an entire species. The only punishment is death!

"A very gripping story of mad scientists, a puzzled Commodore and crew, an inept Security Officer, an undercover agent, plus a mutant and some hijackers. This story was the only one that could have worked in a normal season. It should have been called Murder On The Space Express! *Full of cheeky background details like the Mogarians playing Space Invaders and Lasky reading* Murder On The Orient Express. *You knew as soon as someone was murdered by the Vervoids, they were no longer a suspect – a neat touch in a story full of good ones".*

N Marsh, London

"I feel the story was one of the better from Colin Baker's era, and without a doubt the best in the Trial season. I cannot help feeling that if the others had been as good, Colin Baker would have lasted and the show wouldn't be in the mess it is today!"

Stewart Pinnock, Vauxhall, London

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TRIAL OF A TIME LORD
TERROR OF THE VERVOIDS
SERIAL 7C

CAST

Colin Baker *(The Doctor)* and Bonnie Langford *(Mel Bush)* with Lynda Bellingham *(The Inquisitor)* and Michael Jayston *(The Valeyard)*. Honor Blackman *(Professor Sarah Lasky)*, Michael Craig *(Commodore Travers)*, Yolande Palfrey *(Janet)*, Denys Hawthorne *(Rudge)*, David Allister *(Bruchner)*, Malcolm Tierney *(Doland)*, Arthur Hewlett *(Kimber)*, Simon Slater *(Edwardes)*, Tony Scoggo (Hallet), Barbara Ward *(Ruth Baxter)*, Sam Howard *(Atza)*, Leon Davies *(Ortezo)*, Hugh Beverton, Martin Weedon *(Guards)* Mike Mungarvin *(Duty Officer)* Peppi Borza, Bob Appleby, Gess Whitfield, Paul Hillier, Bill Perrie, Jerry Manley *(Vervoids)*.

CREDITS

Written by Pip and Jane Baker. Title Music written by Ron Grainer, arranged by Dominic Glynn. Incidental Music: Malcolm Clarke. Designer: Dinah Walker. Producer: John Nathan-Turner. Director: Chris Clough.

BROADCAST DETAILS

PART ONE	1st November, 1986	5.45-6.10
PART TWO	8th November, 1986	5.45-6.10
PART THREE	15th November, 1986	5.45-6.10
PART FOUR	22nd November, 1986	5.45-6.10

Viewing Figures
Part One: 5.2m (85th), Part Two: 4.6m (93rd), Part Three: 5.3m (86th), Part Four: 5.2m (89th).

Audience Appreciation
Part One: 66%, Part Two: 69%, Part Three: 69%, Part Four: 69%.

BACK ISSUES

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DWM 123 Season Twenty-Three Visual Effects special; free poster featuring the First Doctor and the Cybermen by Alister Pearson. Maureen O'Brien interview and Richard Hurndall tribute. Strip: *The Gift: 1* by Jamie Delano, art by John Ridgway.
Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work Part 2); South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Dan Abnett, illustrated by Gerry Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 154 Free Tom Baker and Sontarans poster, David Fisher Interview and early DWM comic strip feature. Strip: *Nemesis of the Daleks: 3.*

DWM 155 David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Dan Abnett and John Ridgway.

DWM 158 Interviews with writers Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Episode Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and the Ice Warriors poster, Barry Letts interview; Season Twenty-Six (*The Curse of Fenric* and *Survival*) Guide. Strip: *Train-Flight: 2.*

DWM 161 *The Masque of Mandragora* archive; director Alan Wareing interview. Strip: *Train-Flight: 3.*

DWM 162 Sophie (Ace) Aldred on the cover plus the character's debut in DWM fiction in the text story *Living in the Past* by Andrew Lane, illustrated by Cam Smith. Nostalgia: *Marco Polo* including previously unpublished photographs from this missing story. Strip: *Doctor Conkeror* by Rimmer and Collins.

DWM 163 Interviews with Elisabeth Sladen, William Russell and writer Terrance Dicks plus *The Two Doctors* location feature by Production Manager Gary Downie. Text Story: *Teenage Kicks* by Paul Cornell, illustrated by Cam Smith.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature Part two. Strip: *Fellow Travellers: 1* by Andrew Cartmel and Arthur Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 167 Fifty-two page merchandise special; free Abslom Daak - Dalek Killer flexi-disc. Interviews with recent series' incidental musicians, director Waris Hussein, Virgin Books Editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first week of a proposed *Doctor Who* newspaper strip that is still seeking a home...

DWM 168 London Location Guide; script editor Anthony Read and director Paul Bernard interviewed; the Doctor in Holland - foreign transmission feature. Strip: *Distractions*, continuing the six part *Mandragora* sequel, *Doctor Who* newspaper strip week two.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature plus interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus fiction featuring the Fourth Doctor and *Party Animals* strip by Gary Russell, Mike Collins and Steve Pini.

DWM 174 Fifty-two page special; free Peter Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, Troughton poster, *The Power of the Daleks* archive; interviews with Innes *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip, featuring a cameo appearance by the Second Doctor, by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and specially illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full W. H. Allen books listing and a *The Tomb of the Cybermen* mini-poster. Strip: *The Good Soldier: 2* and Brief Encounter - *Mistaken Identity* - by Gary Russell.

DWM 177 Who's America; *The Visitation* Nostalgia feature; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* - the radio play archived with fact file and recording feature. Sophie Aldred on the making of *Ghost Light* plus interviews with Mary Tamm and New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell. Strip: *The Good Soldier: 4* and Brief Encounters - *Affirmative* by Daniel Read and *An Unfulfilled Dream* by Karen Dunn - illustrated by Paul Vyse.

DWM 179 Tom Baker interview Part One plus *Genesis of the Daleks* Nostalgia feature; 1991 Merchandise feature and Collectors' Corner. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Free Patrick Lloyd (shortly before his untimely death), director Christopher Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Richard Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below by John Peel and John Stokes* , *The Dalkes: 2* plus Brief Encounter - *Echoes of Future Past* by John Summerfield - and *Heliotrope Bouquet: 1* by Dan Abnett, illustrated by Lee Sullivan.

DWM 182 Free Daleks-Cybermen War Poster plus interviews with Clinton Greyn, director Darrol Blake and a special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Steve Moore and Dave Gibbons plus *The Daleks*: 3 by Nation and Jennings.

DWM 183 Free postcards plus *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* nostalgia feature Jon Pertwee and Sylvester McCoy interviewed together. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4* by Nation and Jennings.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

AUTUMN SPECIAL 1987
Design special, including interviews with director Julia Smith and costume designer June Hudson, special effects feature and designer Ray Cusick on *Doctor Who*'s early years.

25th ANNIVERSARY SPECIAL
Special tribute to twenty-five years of *Doctor Who*, including features on all seven TV Doctors, merchandise and comic strip to date. Text story: *Scream of the Silent* by John Freeman, illustrated by Lee Sullivan.

***DWM* 10th ANNIVERSARY SPECIAL**
A tribute to ten years of *Doctor Who Magazine* including interviews with Nicholas Courtney and Colin Baker and special portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan plus *Black Orchid* archive.

SUMMER SPECIAL 1991
Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

WINTER SPECIAL 1991
Fifty-two page UNIT Special. Free poster, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Dan Abnett and Brian Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

OFF THE SHELF

Gary Russell starts the New Year in the dungeons beneath Virgin Books, where *Doctor Who* editors lurk. . .

Well, here we are in 1992 and about to embark on Virgin Books' second run of *Doctor Who – The New Adventures* subtitled *Cat's Cradle*. This seemed an opportune moment to reacquaint ourselves with the series' editor Peter Darvill-Evans and ask him, first, what the reaction had been to the *Timewyrm* novels?

"General acclaim. I'm very pleased – it's been a success without a doubt. There don't seem to be *any* reservations. I mean, it's not as if we've published a series that's taken the book trade by storm, but what has happened is we've published books that have sold every copy printed and we've had to reprint. So we've exceeded our own sales forecasts and from a critical point of view – apart from a bit about the first one – no adverse comment at all. I couldn't be more satisfied.

"I don't think that the *News of the World* story (in which the paper went on about the sex in John Peel's *Genesys* novel, alongside a photo of a naked Sylvester McCoy from his latest play) had *any* effect, good or bad. Michael Ladkin, Sylvester's agent, and myself made a joint complaint to the Press Complaints Commission which was rejected. I thought it was an appalling piece of journalism and I guess it was Sylvester who was more wronged than we were. After all, it was his picture that was more noticeable. So as far as the books were concerned, I don't think it had any affect at all."

With the *Timewyrm* books finished, what of the new trilogy, *Cat's Cradle,* which starts with Marc Platt's *Time's Crucible?*

"The name *Cat's Cradle* certainly comes from Marc Platt. The idea of the Doctor's TARDIS as a cat's cradle of dimensions was in his book idea but I actually decided to use the very tenuous link of something being wrong with the TARDIS. That and the little silver cat are really the only things that go through all three stories. Having said that, as with the *Timwyrm* where it didn't make much of an appearance in either *Exodus* or *Apocalypse,* you will find in Andrew Cartmel's book, *Warhead,* the middle of this trilogy, that there's precious little reference to anything being wrong with the TARDIS or indeed a silver cat! It's just a mechanism for tying the stories together."

So did Peter approach Marc and the two Andrews for *Cat's Cradle?*

"No, I don't think I've ever approached a writer first. In all cases it's been a case of people submitting ideas and I commission from the proposals I receive. If you've got someone like Marc who's already proved he can write good novelisations you tend to take it on trust. With Andrew Cartmel, I asked to see more up front than I did with Marc. I hadn't seen anything that Andrew had written before, but it soon became apparent after reading his initial chapters that he had a very vivid and unique writing style and that it was going to work very well. Obviously the fact that he's been a script editor on *Doctor Who* allayed the fears that I have with a lot of other writers: that they don't know enough about *Doctor Who*: that they won't know the importance of deadlines and that kind of thing.

"Andrew Hunt was found just from the pile of submissions. I liked his stuff, wrote back and asked for more. He submitted more, I read that, still liked it . . . With the authors who've not written before it's generally a longer process. I usually go back at least once, sometimes more often, to ask for more material. Constantly I ask them to rework it slightly, come up with better ideas for this and that. So it can take a long time. I think, in the case of Paul Cornell who wrote *Revelation* and Andrew Hunt on *Witch Mark,* I put them in the same category because they are new writers to me. Neither of them could show me any professionally published book so both of the come into the category of Previously Unpublished Authors. I think in both cases, it's worked remarkably well. They've both produced incredibly good books.

"I'm very keen to continue this practice – there aren't many opportunities in a recession for a fiction editor to encourage new talent. A series like this is one of the few opportunities there are, so I'm keen to do it. Whenever I receive a commission that shows promise I try to encourage it, replying fairly quickly to all submissions. I suspect a prospective author can probably tell the relative merit of what they send in by the length of reply they get. If it's a very short reply it probably means it's not worthy carrying on with. But if I do see signs of promise, even if it might not be right for a *Doctor Who* book (Peter does edit other ranges of books for Virgin. For instance, he's working on a large guide book for *Blake's 7* by **DWM** writer Andrew Pixley) but a talent for writing generally, then I try to make encouraging noises even while I'm rejecting.

"The rate of submissions has slowed quite considerably since we last talked (**DWM 167**). What is good is that the submissions coming in now, although there's far less of them, are of a far higher standard."

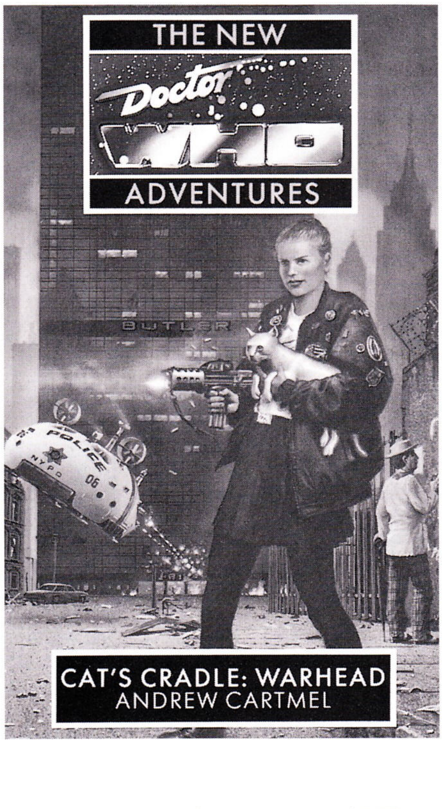
What of the future of *The New Adventures?*

"We talked briefly recently about going onto a monthly schedule but our Sales Department took the view that we would end up damaging our sales if we brought out more than one every two months. Rather than add a new book in a series to existing stock, booksellers tend to replace, therefore cutting down a novel's potential shelf life.

"So, *Cat's Cradle* takes us up to June 1992, then I'm commissioning between six and eight books which will take us up to about October 1993! Although I cannot confirm all the names, amongst those writing novels will be Neil Penswick, Gareth Roberts – both unpublished – and Ben Aaronovitch.

"What we have are not going to be linked stories like *Timewyrm* or *Cat's Cradle* but in my own mind, for the sake of reference, I call it *The Future History Cycle.* The individual stories will stand alone but there will be *some* linking features.

"The first book after *Witch Mark* will be a fairly straightforward story, set in the recent past. It's by a new author, a playwright called Mark Gatiss and is called *Nightshade* and features the Doctor and Ace. There will be hints at the end of *Witch Mark* that there is a problem that the Doctor appears unaware of and there will be further hints in *Nightshade* that the problem is still there.



ACE TAKES HER LEAVE

"After that, in an as yet untitled story by Paul Cornell (at the recent Exo-Space convention Paul suggested he wants to call it *Love and War*) the *Future History Cycle* starts. From then on, all the stories I'm commissioning are set between the years 2000AD and 3000AD. It's the period when Earth is gradually colonising its sector of the Galaxy and most of the stories will be set on or around Earth colonies. There'll be lots of hopping backwards and forwards – Paul's novel is set just after the Dalek Wars which finished mid-Third millenia, the Draconian Era and that will introduce Professor Bernice Summerfield, an alternative companion for the Doctor.

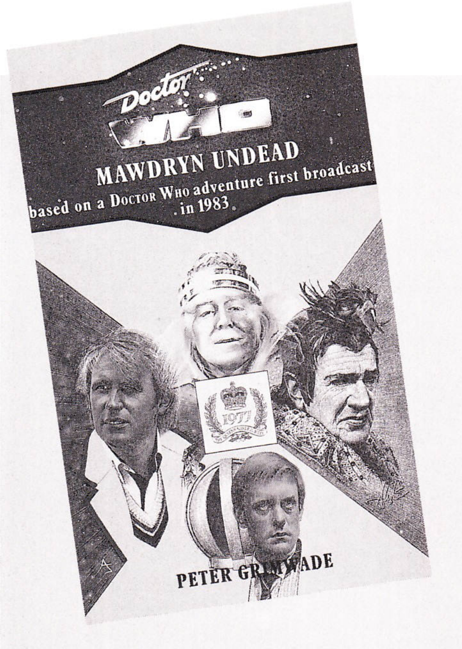
"What happens is that at the end of the story Ace will leave the Doctor. I don't want to give too much more away except that subsequent stories will feature the Doctor and Bernice and indeed there are plans to introduce other characters that could be used by the other writers as potential companions. The reason for this is that the BBC has taken so long to make a decision on the future of the TV programme. When it comes back, will Sylvester McCoy still be the Doctor? Will Ace still be the companion? I feel obliged (although I want to anyway because I think they're both great) to carry on using them but you begin to run out of dramatic character possibilities for the authors. So I wanted to give them more scope by providing them with more companions to play with. That's what we're doing and so we're giving Ace a rest. How permanent that rest is, time will tell."

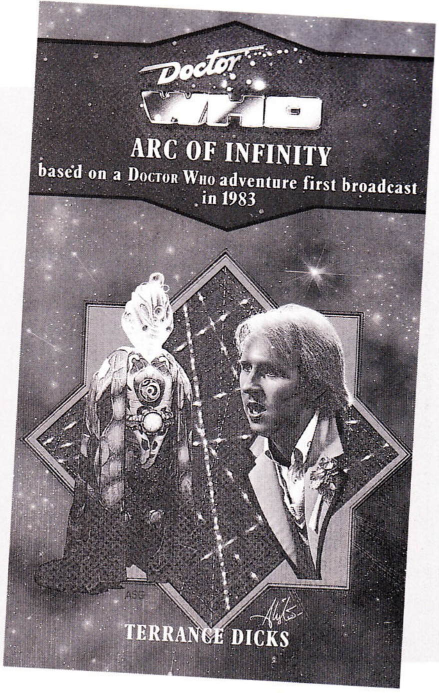
"By the time *The Future History Cycle* comes to an end – around late Summer 1993 – hopefully we'll have a clearer view of what the television future for *Doctor Who* will be. I want to be in a position to tie-in with that if I can. So, the Doctor might need to be alone, or with Ace or I might need to write in a regeneration sequence – we'll leave all the options open for now."

Finally, what about the rest of the *Doctor Who* range during 1992?

"The reprints are doing fine. From the March titles onwards, they'll carry a flash on the back saying that there have been over eight million copies sold, something Virgin are very proud of. What is also going to happen is that there are an awful lot of Peter Davison era books with photographic covers which weren't very popular, so there'll be lots of Fifth Doctor reprints, keeping Alister Pearson busy – apart from *The Caves of Androzani,* where we'll be using the BBC Video cover by Andrew Skilleter, to tie-in with that.

"As for the factual books, well, there's *Doctor Who: Monsters* by Adrian Rigelsford and illustrated by Andrew Skilleter. Lots of black and white and colour pictures and a novel way of looking at the secondary *Doctor Who* monsters – ie no Daleks or Cybermen, because they've been covered extensively in other publications. Another Andrew Skilleter book is *The Doctor Who Art of Andrew Skilleter,* straightforward as it sounds! There's a lot of material that has not been seen before or if so, only rarely, in that.

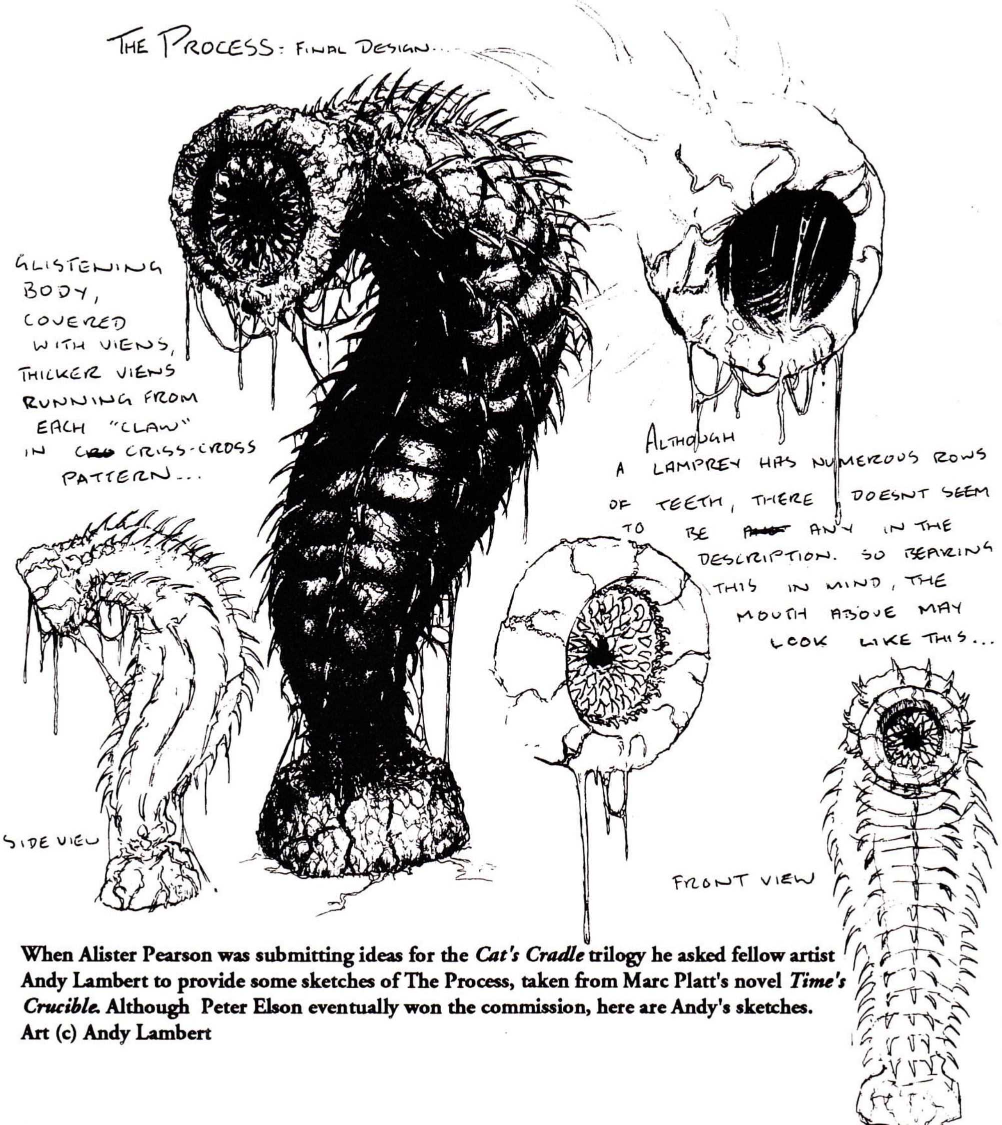

Doctor WHO
MAWDRYN UNDEAD
based on a Doctor Who adventure first broadcast in 1983
1977
PETER GRIMWADE


Doctor WHO
ARC OF INFINITY
based on a Doctor Who adventure first broadcast in 1983
TERRANCE DICKS

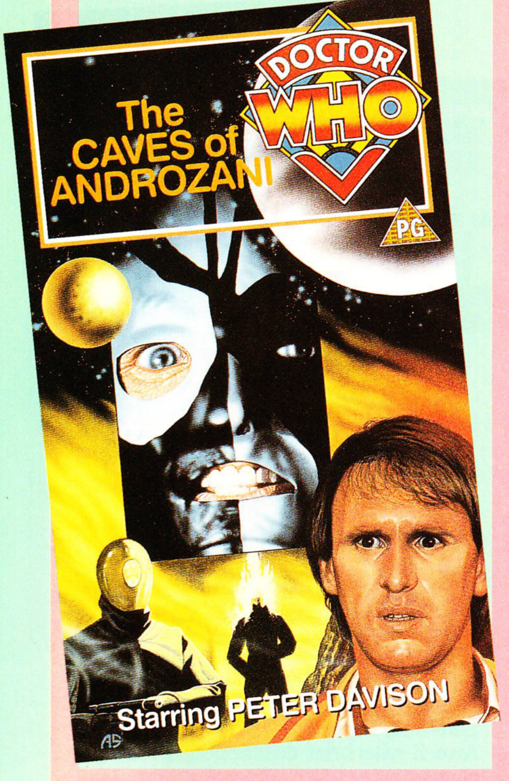
"Then there are the books from the David Howe/Stephen James Walker/ Mark Stammers stable. Firstly *The Sixties* is the definitive book about that era and I hope it paves the way for *The Seventies* and *The Eighties.* The same team will also be handling a set of seven *Doctor Who Handbooks* – one per Doctor, starting with Tom Baker's. They'll be handy books of facts about each Doctor's occupation of the hot seat.

"Finally, there's the third volume of Jean Marc L'Officier's works, *The Universal Databank* has an encyclopedic A to Z with brief descriptions of all the planets, races and characters etc that have ever appeared in the TV show. Hopefully, it'll be the ultimate reference work done so far and together with his previous two books *The Programme Guide* and *The Terrestrial Index* they'll give you everything you need to know about *Doctor Who!*"

▶


THE PROCESS: FINAL DESIGN...
GLISTENING BODY, COVERED WITH VIENS, THICKER VIENS RUNNING FROM EACH "CLAW" IN ~~CRO~~ CRISS-CROSS PATTERN...
ALTHOUGH A LAMPREY HAS NUMEROUS ROWS OF TEETH, THERE DOESNT SEEM TO BE [illegible] ANY IN THE DESCRIPTION. SO BEARING THIS IN MIND, THE MOUTH ABOVE MAY LOOK LIKE THIS...
SIDE VIEW
FRONT VIEW

When Alister Pearson was submitting ideas for the *Cat's Cradle* trilogy he asked fellow artist Andy Lambert to provide some sketches of The Process, taken from Marc Platt's novel *Time's Crucible.* Although Peter Elson eventually won the commission, here are Andy's sketches. Art (c) Andy Lambert



◀ INTO THE VIDEO ZONE

Moving away from the books now, a quick look at the first batch of video tapes from the BBC for 1992.

Completing the twelfth season's releases, Terrance Dicks' *Robot* introduced us to the Fourth Doctor, portrayed by Tom Baker. It's an odd little four parter, where the Brigadier, newly promoted RSM Benton and poor Sarah Jane have to get used to the new Doctor's eccentricities whilst trying to deal with the apparently malevolent Robot K1. If you disregard the exceptionally dodgy CSO effects, the ridiculously daft Action Man tank and the Sarah Jane rag doll sequences, it is actually a pretty good story. One Professor Kettlewell (Edward Burnham) apparently daft, dotty and deaf, has built the sentient robot to do dangerous tasks lethal to mankind. He has built a version of Asimov's First Law of Robotics into it, a Prime Directive that forbids it from harming humans.

That's all fine and dandy until it starts stealing the parts that will build a fairly powerful disintegrator pistol, capable of drilling a hole in the moon! In doing this, it cheerfully splatters Security Guards, UNIT troopers and white-haired politicians willy nilly. Kettlewell suggests that his old partners at Think Tank, a Government sponsored Scientific Research Centre, may have reprogrammed it. In fact, the Think Tankers are part of the crackpot Scientific Reform Society, a semi-terrorist organisation who plan to hold the world to ransom with nuclear detonations unless it does what they want. The Robot is their figurehead.

The leader, Hilda Winters (Patricia Maynard steals the show with her portrayal, probably the very best female villain *ever* in *Doctor Who*) will stop at nothing and it is eventually revealed that Kettlewell is as big a part of the conspiracy as his harmless robot.

Robot is hardly the most cerebral or demanding of stories to watch, but then it doesn't need to be. Despite Tom Baker's arrival, the Barry Letts production is still clearly one of the Pertwee era. Although it marked the end of an era (sporadic UNIT appearances in the next season aside, the paramilitary theme was well and truly dead and buried under Philip Hinchcliffe's producership), it was clearly the start of a very new one. The cosy Saturday teatime with the protective Jon Pertwee was gone and in its place a less immediate and comforting Doctor – Tom Baker renewed the Time Lord's alienism, a fact best underlined in his dealings with the Brigadier and Sarah. Old friends they may be, but there was a distance between them nonetheless.

Robot's other main claim to fame was the introduction of Harry Sullivan who to everyone's delight joins the TARDIS team at the end of the story and becomes far more the viewer identification figure than Sarah. Whereas she was at least used to the concept of space/time travel, Harry's total ignorance of that as well as his ignorance of the Doctor carried the audience along excellently. An all round good, traditional *Doctor Who* romp and one not to be missed.

Nor is *The Caves of Androzani,* Baker's successor Peter Davison's final fling as the Fifth Doctor. Just as *Robot* is atypical Baker, so *Androzani* is quite unlike any other Davison.

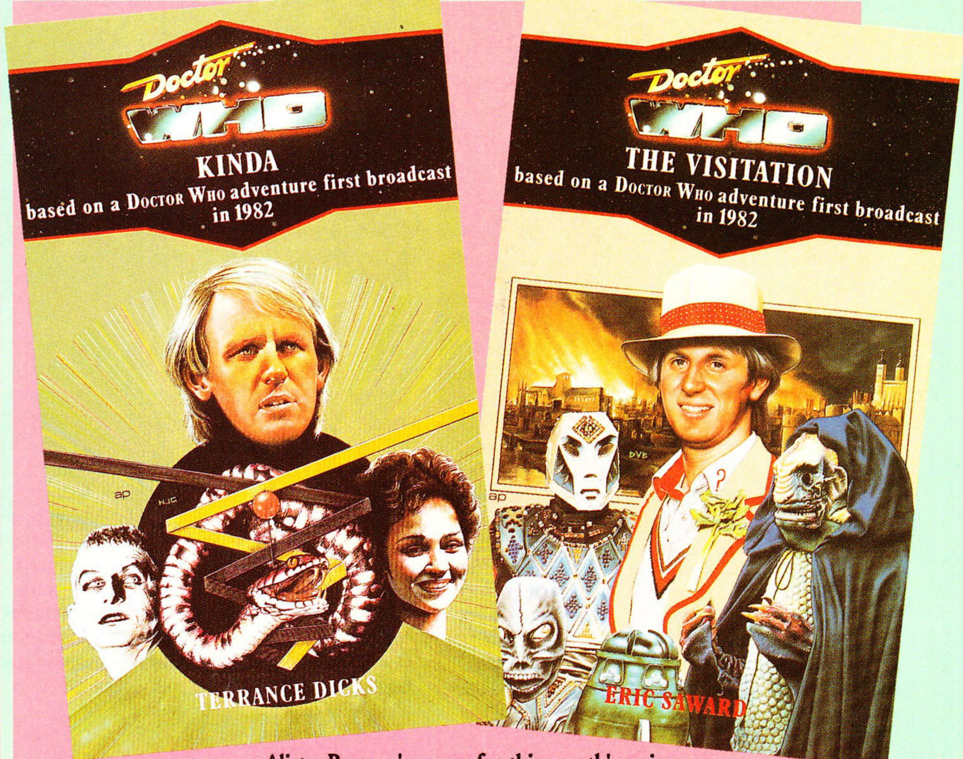
Marking the directorial debut of Graeme Harper and the return to the *Who* fold of writer Robert Holmes after far too long an absence, *The Caves of Androzani* does not have one tiny bad moment in it. Probably the single best story John Nathan-Turner produced, it has plot, action, sets, costumes, acting and a maturity rarely equalled in the show's long history.

The Doctor and Peri (Davison's only outing with one companion and he's better off for it) arrive on Androzani Minor, only to be accused of gun running for the terrorist android builder Shaarez Jek (played by Christopher Gable). On Androzani Major, the politicians gamble their careers and lives over how to deal with Jek, stop the gun running and control the drug he also manufactures. Trau Morgus (John Normington, whose Restoration-like asides to the audience could in the hands of a less capable actor or director have been hammy, but here are *totally* menacing) and Krau Timmin (Barbara Kinghorn) ooze malicious barbs at each other whilst plotting each other's downfall (and, literally, the President's!). Head gun runner Stotz (Maurice Roeves) tries to make shady deals with everyone and the whole story comes to a real BBC thriller-like head at the episode three cliffhanger, again one of the Davison era's best. The final part not only crams in more action per second than most others manage in an episode, but also gives us the most visually exciting regeneration sequence to date.

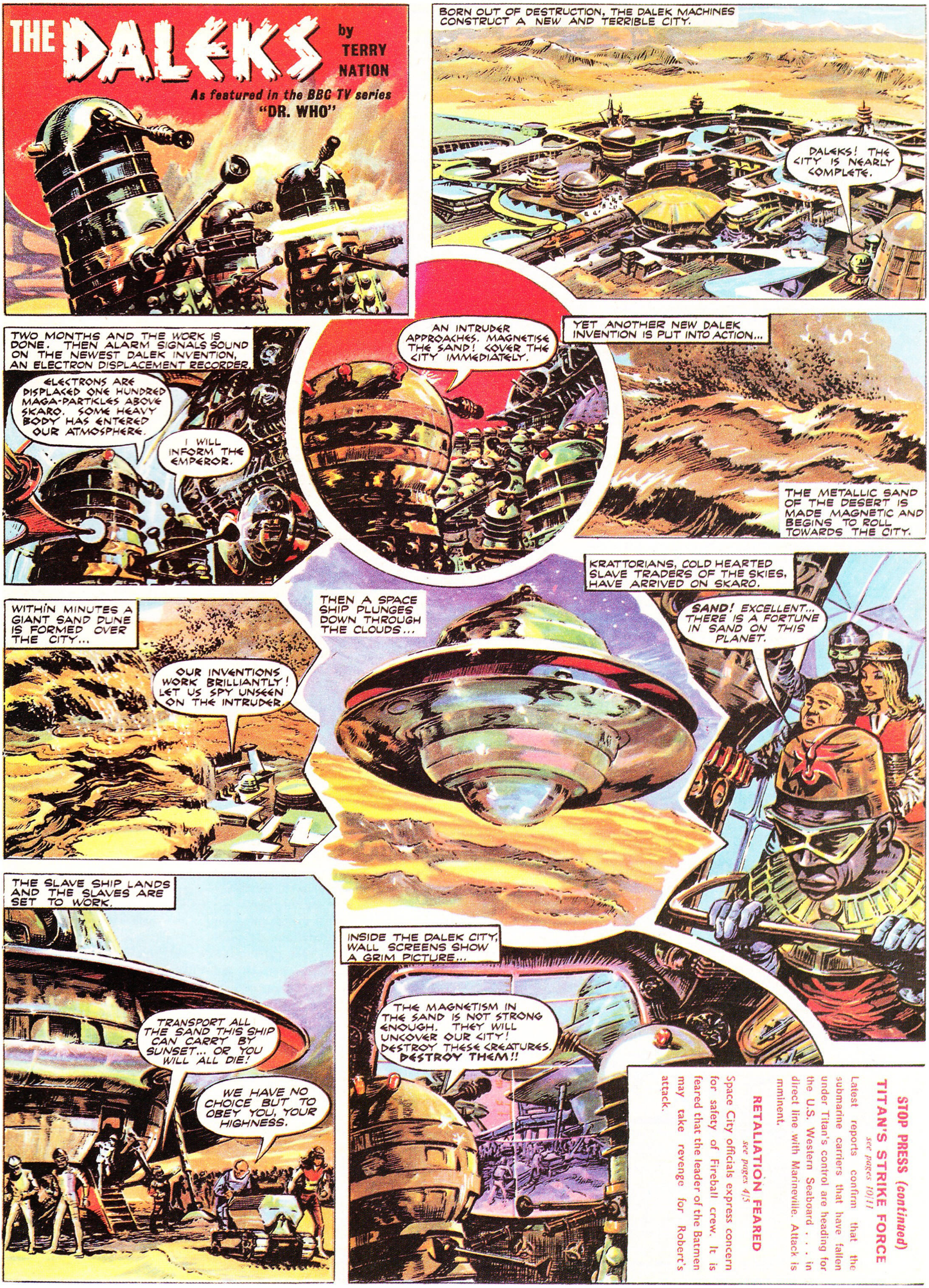
Highlights of the story for me include Morgus' dry appraisal to Timmin of the President's 'accident', the casual death of the real Salateen (Robert Glenister) and the final massacre with Jek, Morgus, fake Salateen and Stotz in Jek's headquarters. Even the frequently criticised Magma Beast actually looks good until it tries to kill people. Perhaps a totally redundant item in the story, it only serves to give a climax to the second episode, but with the rest of the story being of such a high quality (almost entirely due to Harper's determination to make *Doctor Who* really exceptional television) you can easily ignore such a small faux pas.

If the BBC are going to continue offering us stories from the Eighties, then there can be no justice until *Kinda, Snakedance, Resurrection of the Daleks* and *Frontios* are out and proving to people that Peter Davison really comes close to being *the* best *Doctor Who* ever.

◆


Doctor Who
KINDA
based on a Doctor Who adventure first broadcast in 1982
TERRANCE DICKS
Doctor Who
THE VISITATION
based on a Doctor Who adventure first broadcast in 1982
ERIC SAWARD

Alister Pearson's covers for this month's re-issues


THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
BORN OUT OF DESTRUCTION, THE DALEK MACHINES CONSTRUCT A NEW AND TERRIBLE CITY.
DALEKS! THE CITY IS NEARLY COMPLETE.
TWO MONTHS AND THE WORK IS DONE. THEN ALARM SIGNALS SOUND ON THE NEWEST DALEK INVENTION, AN ELECTRON DISPLACEMENT RECORDER.
ELECTRONS ARE DISPLACED ONE HUNDRED MAGA-PARTKLES ABOVE SKARO. SOME HEAVY BODY HAS ENTERED OUR ATMOSPHERE.
I WILL INFORM THE EMPEROR.
AN INTRUDER APPROACHES. MAGNETISE THE SAND! COVER THE CITY IMMEDIATELY.
YET ANOTHER NEW DALEK INVENTION IS PUT INTO ACTION...
THE METALLIC SAND OF THE DESERT IS MADE MAGNETIC AND BEGINS TO ROLL TOWARDS THE CITY.
WITHIN MINUTES A GIANT SAND DUNE IS FORMED OVER THE CITY...
OUR INVENTIONS WORK BRILLIANTLY! LET US SPY UNSEEN ON THE INTRUDER.
THEN A SPACE SHIP PLUNGES DOWN THROUGH THE CLOUDS...
KRATTORIANS, COLD HEARTED SLAVE TRADERS OF THE SKIES, HAVE ARRIVED ON SKARO.
SAND! EXCELLENT... THERE IS A FORTUNE IN SAND ON THIS PLANET.
THE SLAVE SHIP LANDS AND THE SLAVES ARE SET TO WORK.
TRANSPORT ALL THE SAND THIS SHIP CAN CARRY BY SUNSET... OR YOU WILL ALL DIE!
WE HAVE NO CHOICE BUT TO OBEY YOU, YOUR HIGHNESS.
INSIDE THE DALEK CITY, WALL SCREENS SHOW A GRIM PICTURE...
THE MAGNETISM IN THE SAND IS NOT STRONG ENOUGH. THEY WILL UNCOVER OUR CITY! DESTROY THESE CREATURES. DESTROY THEM!!

STOP PRESS (continued)

TITAN'S STRIKE FORCE

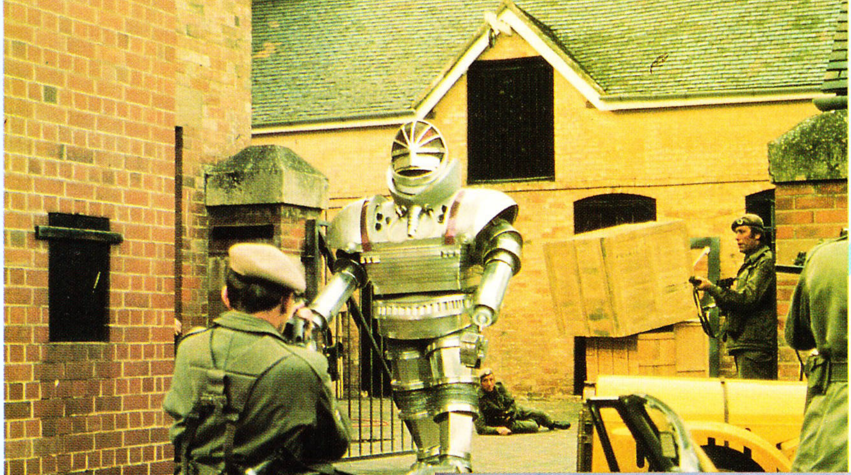
see pages 10/11

Latest reports confirm that the submarine carriers that have fallen under Titan's control are heading for the U.S. Western Seaboard . . . in direct line with Marineville. Attack is mminent.

RETALIATION FEARED

see pages 4/5

Space City officials express concern for safety of Fireball crew. It is feared that the leader of the Batmen may take revenge for Robert's attack.



On land...

At sea...

In the air...

U.N.I.T

UNITED NATIONS INTELLIGENCE
TASK FORCE

Expect the Unexpected

Find out more in the new *Doctor Who Magazine Winter Special: UNIT Exposed,* produced in association with journalists from *The Metropolitan* ™. On sale 28th November from all good newsagents and specialist comic stores!